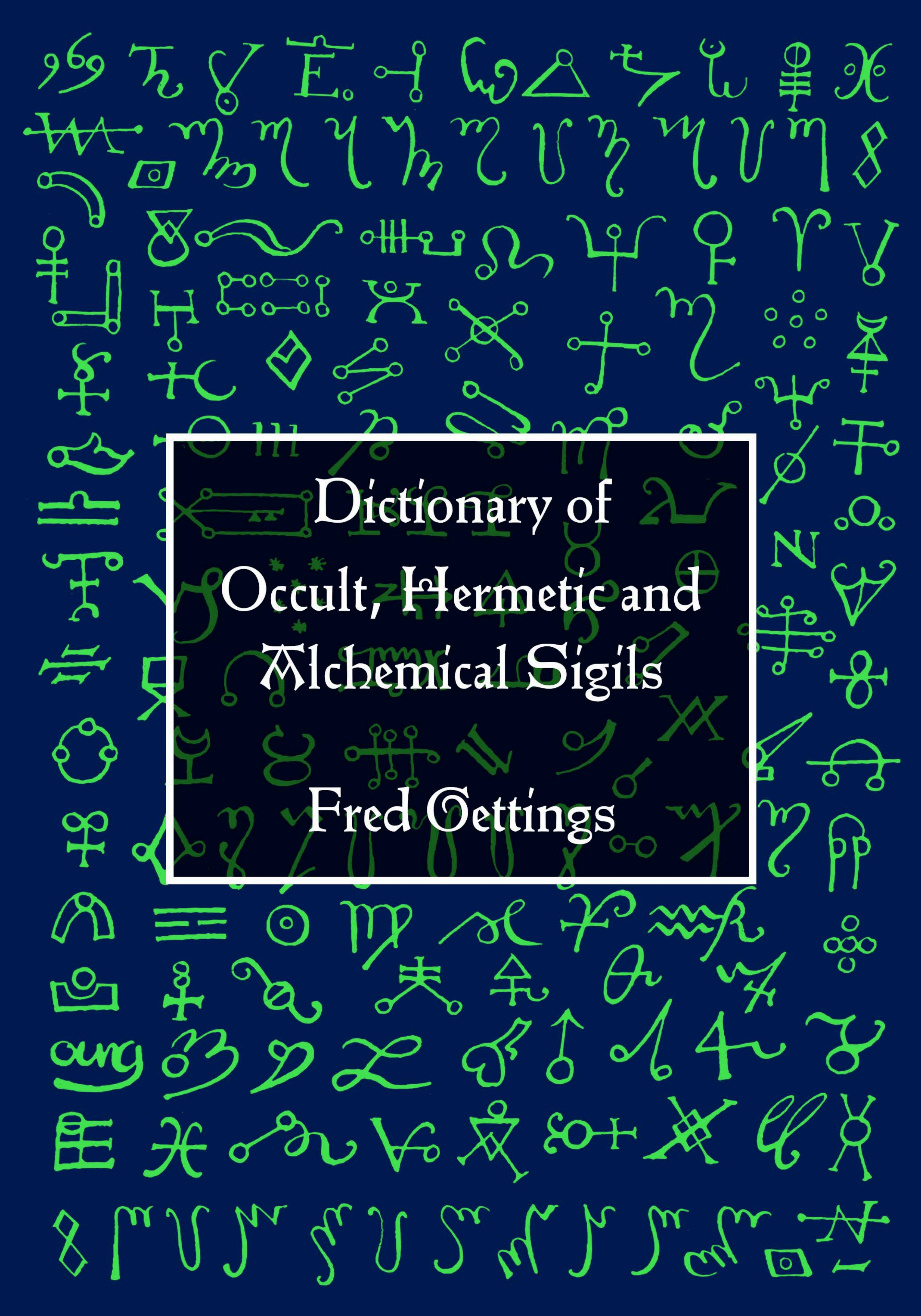

Dictionary of Occult, Hermetic and Alchemical Sigils

Fred Gettings

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HERITAGE

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Antiquissimi Sapientes, quos Graeco sermone Philosophos appellamus, si quae naturae vel artis reperissent arcana, ne in pravorum notitiam devenirent, variis modis atque figuris occultabant.

When the wise men of old (whom we call in the Greek tongue 'Philosophers') found any *arcana*, any hidden things, either of a natural kind, or resulting from the activities of man, they were accustomed to hide these in various ways and with the aid of figures. They did this in order that these might not be understood by the wrong kind of people.

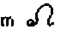
CROLLIUS, De Signaturis, seu vera et viva Anatomia Majoris et Minoris Mundi, 1612.

Introduction

THE TEXT OF THIS DICTIONARY has been designed as a reference, guide and source-book for those involved in general occult studies. Towards this end it presents, under 1,500 headings, the meanings of over 9,000 sigils which appear in European alchemical, astrological, geomantic and related hermetic sources, along with a unique graphic index by means of which the majority of such sigils may be identified.

Before setting out the scope, plan and practical considerations relating to this dictionary, it might be as well for me to explain why I have chosen the relatively rare word *sigil* to designate the graphic forms dealt with in the text, when the layman might well be tempted to use such words as *symbols, signs* or even *glyphs*.

The word *symbol* is not sufficiently specialised for my purpose, since it carries a literary as well as an iconographic connotation. In a sense, anything may be a symbol of anything else, provided that an analogy is drawn, or some explanation for the symbolising given. Thus, the mediaeval bestiary could take the apparently absurd symbol of the vulture as representative of the Virgin Mary, simply because it was currently believed that a vulture brought forth its young parthenogenetically. Without a literary explanation, tacit or otherwise, alongside such a symbol, then the meaning would be obscure, and in the example given if not heretical, then at least obscene. Only very rarely does a literary explanation stand between the *sigils* and their 'meanings', and even then only in the various 'graphic systems' (see for example the entry under ORIGIN), for which adequate bibliographic reference is given within the entry. For example, the curious sigil is one of the forms for VIRGO, and has been accorded a certain literary tradition which links it with the Virgin Mary: in the entry I have made reference to this possible graphic etymology, from the initials MV (Maria Virgo). even though in my opinion this etymology is entirely fanciful. The point here is that the 'vulture' *symbol* requires literary explanation, the *sigil* for Virgo does not, though such an explanation may throw light on its origin or purpose as a sigil.

The word *sign* has a very wide application, ranging from gestures and tokens made by the body, to a whole battery of devices designed for the purpose of communication. As a word, therefore, it has connotation far beyond the special sense of 'occult' or 'graphic' which I certainly wish to imply within this dictionary. Additionally, the word *sign* in this general sense may be easily confused with the word in its special astrological application: the *sign* of the zodiac is one of the twelve divisions of the ecliptic band, and not, as is sometimes erroneously supposed, the 'graphic symbol' used to denote one of these zodiacal divisions. Thus, the arc of thirty degrees (tropical) between Cancer and Virgo is the *sign* of the zodiac LEO: a picture of a lion may well be intended to be a *symbol* of this zodiacal Leo, but the graphic form  is actually the *sigil* for Leo.

The word *glyph* is sometimes used in occult contexts, but in its proper application it should be restricted to sculpture and architecture, for it is supposed to refer to symbols appearing in relief work. In the nineteenth century a number of words were derived from 'glyph' relating to the relief processes in the printing industry; perhaps this alone should provide grounds for rejecting the word from the present context. There is no doubt that certain glyphs have become sigils - this is true of many occult sigils derived from the Egyptian hieroglyphics. For example, the hieroglyph ANKH and its component RU, undoubtedly both glyphic in origin, are now frequently used as sigils in their common forms and

These general observations may indicate why I have felt compelled to adopt the word *sigil* in the face of apparent competition from other words.

In fact, its very derivation, from the late Latin *sigillum*, encourages its use within an occult context, for this word appears frequently in mediaeval magical contexts, and has even been used specifically for certain astrological symbols and devices which were supposed to be amuletic in power. Further, the word in the eighteenth century did carry the specialised meaning of 'a small image'. Since most of the graphic forms in this dictionary are to some extent amuletic - that is, charged with power - and many are 'small images' of cosmic processes, and in almost every case linked with the occult, then the word *sigil* connotes very well the field to which I have restricted myself here.

Having explained the key word of the title for this dictionary, I must now deal with its intended readership. I have designed the text in such a way that it will be valuable to both specialists and general workers in fields directly or peripherally related to occultism. In particular, it is intended for those whose research brings them into contact with occult or hermetic texts, ancient or modern - for historians of the occult, for astrologers, for those interested in the 'history of ideas', for art students and art historians.

The book needs no justification so far as historians of the occult are concerned: without doubt there is a great need for such a work as this. I cannot pretend that the specialist will meet with many sigils from his own field with which he is not already familiar, but one may be certain that he will find in the dictionary some indication of how the sigils familiar to him were seen and interpreted in related fields outside his own specialisation. This much is guaranteed simply because I have endeavoured to use the sigils recorded by specialists in a wide range of occult and hermetic areas. A specialist in alchemical fields cannot avoid having some passing acquaintance with astrological sigils, for example, but it is unlikely that the full wealth of astrological sigils will have been appreciated by such a specialist. Again, a specialist in astrology, or the history of astrology, may well be surprised to discover the extent to which the development of astrological sigils has been bound up with the prevailing religious and occult notions concerning the nature of symbolism. Such ideas as these are intimated in the bibliographic sources given alongside the presentation of the sigils.

Practical astrologers are, by the very nature of their subject, required to have some knowledge of the history of their art, and to be aware of something of the 'graphic theory' underlying the sigils they use. This dictionary will be of great value to such individuals, for it will reveal something of the variety and wealth of astrological sigils and of related graphic theories of symbolism. At the same time, this text may offer a serious challenge to the superficial 'histories of astrology' and 'histories of the occult' which, under different authorship and title, but with much the same moribund content, appear each year with depressing regularity. These sigils, and the sources from which they are abstracted, indicate that the history of astrology and the occult is not at all what the superficial historians suppose. Those who would wish to combat this nonsense could do no better than commence with a study of certain of the source-book material given in support of the sigil forms presented here. I know from experience that it is difficult to be a practical astrologer, or interested in the history of the subject, without becoming fascinated by the inner meanings of the sigils, which speak a language at once arcane and cosmic, reminding one of the definition of a symbol given by **HAASE** 1975 as *'essentially purposive... it points to some Higher Order for whose characteristics it is a kind of abbreviation'*. The bibliographic sources give more often than not hints and guesses at the 'Higher Order', at the inner meaning, though in this field, perhaps more than any other, one must have the eyes to see, and the mind to understand.

Those individuals who find themselves interested in what is nowadays called 'the history of ideas', but which in earlier days was called merely 'history' (on the fair assumption that men were motivated precisely by ideas, and not merely by 'social' or 'economic' pressures), cannot fail to find this dictionary useful, for underlying many of the sigils one finds traces of an ancient wisdom, expressed in a graphic precision which is surprising. Additionally, the lines of thought expressed in the combinations of sigils and bibliographic reference will provide a fertile ground for further research into the history of ideas, albeit ideas in graphic forms. A useful history of the influence of graphic expression has still to be written, and it would be encouraging to think that the indications set out in this dictionary might contribute to such a work. The study of occult sigils often has the effect of pulling together certain literary themes with the artistic expression associated with them. For example, the influence of John Dee's curious MONAD on subsequent graphic theory is considerable, and a grasp of the Englishman's influence on Boehme's use of sigils, so ably studied by FREHER 1717, and introduced to modern scholarship by MUSES 1951, might indicate to the historian lines of thought by which the ideas and painterly expression of William Blake might be approached in a new and valid way. Several of the ideas relating to secret and heretical influences in the history of art set out in GETTINGS 1978 took their origin from a study of sigils - notably the discoveries relating to the Taurean-Piscean symbolism in that remarkable basilican church of San Miniato al Monte, in Florence, and the curious use of the dual sigils and in the Rosicrucian symbolism of St. Pierre, in Geneva. Such examples could easily be multiplied - especially in regard to mediaeval and Renaissance works of art.

Such an observation reminds us that art students, and especially those fine art students who find themselves interested in arcane matters - a most common thing in the modern climate - will find this collection of sigils a stimulating source for research and experiment. I need hardly say that students of graphics have for a long time been in need of such a book in order that they might grasp something of the rich graphic tradition which underlies the history of their subject, and even modern symbolism. Not only the sigils themselves, but also the supporting bibliography - especially those titles which deal with graphic theories - will provide stimulus for further research, and perhaps contribute further to the development of a graphic theory of forms.

The general historian requires a dictionary such as this for reasons which scarcely require discussion - the book is designed precisely to aid in the deciphering and amplification of obscure historical documents. The art historian is, perhaps unwittingly, desperately in need of a book of this nature, for many of the apparently meaningless scrawls, symbols and decorative motives in mediaeval works of art, costume decorations and so on are in fact occult sigils, intended to encapsulate meaning, and now require precise identification. The structure of this dictionary provides at least a preliminary statement of the kind of systematic work which may be done in this and related fields. It is becoming increasingly obvious to some historians that the development of art is itself the history of the injection of powerful ideas from hidden and sometimes unidentifiable sources at important moments in history. For example, at the one extreme of our European culture, we see the dependence of art not only on the banking systems developed by the Medici, but also on the occult ideas which this family encouraged in secret, and which fed the development of Renaissance art to a freedom of human expression rooted in an occultism which only the Council of Trent was able to deflect. PANOFSKY 1967 has hinted at such roots of occultism in our culture, in much the same vein as WIND 1958; in a more occult setting, COLLIN 1954 has touched upon the similar occult influences in other contexts. At the other extreme, in modern times we find RINGBOM 1970 indicating the dependence of modern art on the works of such esoteric and occult lines of thought as Theosophy and Anthroposophy. My own study of related themes, in GETTINGS 1978, presents a bird's eye view of this relationship between certain occult themes and heretical praxes and the history of art. With such a historical situation revealing itself, we need no justification for attempting a preliminary survey of the occult sigils used by secret schools and individual occultists.

So far as I am aware, this is the first attempt to collect together under one heading, and with an index guide, so large a number of occult sigils. The two books which have to some extent served a similar function as the present one are altogether limited in scope, and do not even pretend to the advantages of this dictionary. The work of SOMMERHOFF 1701, which so obviously influenced profoundly the more easily available GESSMANN 1906, is restricted to alchemical sigils, and in this realm is indispensable, not merely in the very number of sigils which are presented, but also in the breadth of definition offered.

Excellent as it is, the book is largely unavailable, and is in any case intended for specialist alchemists and for a medical profession which is defunct. The work of SHEPHERD 1971 touches upon the occult field only in the most perfunctory manner, the intention being to provide a worthwhile reference within a modern context of signs and symbols; the occulta which he does record from cabbalistic and hermetic sources are sparse, and give no useful source. For example, SHEPHERD 1971 gives the sigil ♑ for the zodiacal sign Capricorn, which is all well and good so far as it goes: my own entry under CAPRICORN lists no fewer than eighty different sigils, alongside bibliographic sources.

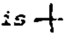
Perhaps it would be appropriate to give some indication of how this dictionary was compiled, and an idea of its underlying structure. The work was constructed by the relatively simple, if somewhat tedious and laborious, process of examining and collating a large number of previous compilations which relate occult sigils to particular meanings. The work was rounded off by a thorough survey of the most important texts in which occult theories of symbolism and graphic forms were discussed. The resultant collection of sigils, and their simplified meanings, were then collated, assorted, creamed for utility, and then arranged in alphabetical order, according to meaning, and set out in the form presented in this dictionary. With a vast consumption of index cards, a special graphic index was evolved to facilitate the identification of individual sigils. This important contribution to the dictionary is explained on page 323.

The structure of the main body of the dictionary is that of an alphabetical listing, in which the greater number of some 9,000 sigils have been classified under about 1,500 headings. Each entry is accorded a *heading,* a hanging indent in capitals, followed by an abbreviated *class list,* and a reference which contains at least one bibliographic source from just over 300 titles, indicating the provenance of the sigil recorded in the entry. In many cases, the entry includes also a brief note intended as a guide towards a deeper insight into the meaning of the sigil.

Within the dictionary I have included a selection of the more important secret alphabets. All of these are probably too well known to any longer merit the title 'secret', yet their presence in all standard occult works, and their virtually unrecognized survival in certain paintings of an esoteric intent, requires that they at least be touched upon as pertinent to the theme. My aim has been to record the best known of the scripts, and, by virtue of the explicit bibliography of sources, to point the reader to other alphabets, should his interest lead him on to further study. Although I include only about 50 actual alphabets within the body of this work, I accumulated in my researches over 300 which I originally considered worthy of inclusion, and yet, when it came to the business of setting these down, it seemed merely an offence to the patience of the reader, and carried too far into a relatively obscure specialisation. The short account of the two basic classes of European scripts - the HEBRAIC SCRIPT and SECRET SCRIPTS - will at least serve as a sort of introduction to this fascinating field, and obviates any elaboration here.

Not only was it not advisable for me to deal with all known secret alphabets, but also it proved impossible to deal thoroughly with each individual script. Generally I have chosen one sample alphabet, even though in almost every case several variants are known to exist. For example, the entry on RUNES is as long and thorough as space permits, yet I did not even touch upon the derivative secret scripts, or the cryptographic use of runes - hence, I make no mention of the *tent runes* or the *branch runes*, which a thorough treatment would have to include. Equally, I have not included the numerous *'code'* or *Temuric* alphabets, such as the *atbash*, in which the first letter of the alphabet is substituted for the last letter, the second for the penultimate, and so on, or the common *Albam or Avgad*, based on letter substitutions. Such systems, whilst quite certainly used in secret writings, and on magical amulets, are only distantly related to occult symbolism. On similar grounds I have not included any of the cryptic writings connected with *Gematria*, a system of word exchange based on numerical values, nor the traditional *Notarikon*, based on the abbreviation of words to the initials of those words (and sometimes to the final letters of those words) giving rise to puzzling secret scripts.

The main body of this dictionary, comprising the alphabetical entries, is designed to compress a large amount of useful information into a small space, and towards this end each entry follows a schema designed to classify and explain the individual sigils.

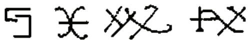
The hanging catchword in capitals is a *heading,* which generally indicates the object symbolised by the sigil, rather than the name of the sigil itself. Wherever possible this heading is the traditional name attached to the object symbolised within the hermetic source from which it was derived. In some cases, however, it has obviously been necessary for me to select or invent a name for identification, even though no indication of the precise name appeared in the source. In such cases I have simply used my own discretion. For example, the choice of the word WRATH for the sigil given by Boehme Ↄ might be reasonably questioned by those unfamiliar with Boehme's cosmology, yet this word catches more precisely the theosophist's high anthropomorphic vision, than would a word such as DARK or NEGATIVE, which might well be used to contrast with his sigil for that *Outpouring* which he calls LIGHT, and to which he gives the mirror-image sigil C. I have wherever possible used one word for the heading, but this should not blind one to the fact that all occult sigils are multilayer in meaning; for once BLAVATSKY 1877 was not being obscure when she claimed that many occult sigils are intended to be read on seven levels! It is probably this undoubted septenary nature of sigillic meaning which to some extent explains why I feel somewhat frustrated in the definitions I have given many of these sigils, for virtually every sigil could be the subject of at least a paragraph of explanation, and in some cases, indeed, as with such sigils as the *ankh* ☥ the *sphragis*  or the *monad* a whole book might well be usefully written. The format of the book has determined that the meaning of each sigil be dealt with mainly by providing a reference - by setting the sigil in an available context - with the result that many of the multilayer connotations and dynamic speculations implicit within the sigillic form have been ignored. In some cases I have even had to ignore some of the more important bibliographic sources for such ideas, in order to avoid perplexing the reader with too much complexity of supportive explanation. For example, it would have been possible to present a deeply esoteric explanation for the analysis in STEINER 1906 for the sigil for CANCER ♋ relating it to the activity of the soul, and revealing the duality of the sigil as expressive of a corresponding duality within the soul, involved with the power of the soul to construct the physical body. No justice may be done in brief to STEINER 1906, and indeed a thorough treatment of the idea behind his explanation would take us into a literature as ancient as Porphyry, as modern as Goethe. In such cases I have restrained myself, and have substituted in the place of prolix explanation and bibliographic reference a set of more 'accessible' explanations, in the hope that the mere bibliographic reference will induce the reader to further research. This does not mean, of course, that the deeply esoteric has been entirely expunged but it does mean that the esoteric is merely hinted at, in order to avoid obfuscation. The attendant limitations of explanation are to be experienced especially in connexion with the sigils from the hermetic Rosicrucian stream, and in the explanation of sigils derived from such authors as Boehme and Blavatsky, in which cases my entries are in almost every case virtually apologetic thumb-nail sketches of profoundly significant occult vision.

Arising from this endemic complexity of the occult tradition has been my doubt, in some cases, as to how the sigils should be *named*. This is a problem which is especially prevalent in the alchemical sections, for it is in this field that the nomenclature is especially rich. For example, the encyclopaedic work of SOMMERHOFF 1701 lists no fewer than 40 different names for SAL AMMONIAC, and even more for SULPHUR, and yet I was reduced to presenting such material under one heading. The impossibility of doing this sensibly in every case has resulted in a degree of duplication of sigils, and the provision of entries which might be taken - by those involved in exoteric studies, at least - as the same substance or conception. Needless to say, I have attempted to avoid the complex cross-referencing to which this 'endemic complexity' leads, and wherever possible I have used the most well-known traditional name.

Immediately after each heading, the entry is prefaced by an abbreviation for the *class list*, the group of hermetic studies in which the sigil is most commonly found. These abbreviations are:

Alc.	Alchemical
Ast.	Astrological
Geo.	Geomantic
Mag.	Magical
Occ.	Occult
Pal.	Palmistic
Rel.	Religious

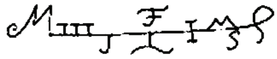
Naturally, it will be found that there is considerable overlapping of boundaries, especially among the sigils used in the astrological and alchemical contexts. I have tried to avoid confusion, and yet have attempted at the same time to be fairly comprehensive, by using a system of cross-reference. For example, the astrological JUPITER is referred to the alchemical TIN, and the two entries constructed separately, even though it is understood that the two groups of sigils are frequently interchangeable.

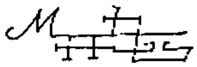
The *Alchemical* group includes by far the greatest number of sigils, mainly because for almost two thousand years there has been a tradition of listing sigils and their names, and many such lists have survived. In order to avoid prolixity, and the mere recording of sigils for the sake of recording, I have restricted myself largely to compiling these entries from some twenty or so books and manuscripts which I myself regard as the best keys to the sigils. Additionally, I have exercised my own discretion as to which sigils to include, rejecting all the dubious ones, and those without clear or agreed meanings. This explains why I have in some cases suppressed certain of the meanings from the sigils given in such sources as THESAURUS 14C, for example, since a few of these are illegible or dubious as copies; it explains also why I have not recorded some of the sigils in the invaluable GESSMANN 1906, since certain of the meanings recorded - and indeed, certain of the sigils - are questionable. I have in almost every case restricted myself to reproducing the sigils which have entered in the *Western* tradition, which has of course meant that many useful lists have been rejected. This explains why the lists of Greek sigils preserved so thoroughly by ZURETTI 1932 have not been incorporated to any extent into my text, whilst the other, less generous lists, from such sources as BERTHELOT 1885 have been included. Equally, the vast numbers of Arabic, Egyptian and Syrian sigils which may be found in manuscripts and in specialist articles, have not been included, save those which are (perhaps) interesting from the point of view of graphic etymology, and the forms relating to astrology, given by such authors as LUEDY 1928, within a larger study of symbolism. In view of this it might surprise the reader to find so many sigils which have been preserved from the Hebraic tradition, yet here I would argue that many of these sigillic forms have found their way - albeit unrecognized - into the mainstream symbolism of mediaeval and Renaissance art. Many of the 'decorations' and apparently meaningless 'doodles' on the hems of the Saints' clothing in such works of art are in fact derived from the orient and from the Hebraic, in an 'arabism' which would have shocked many mediaeval artists, had they recognised their sources! Many of these sigils are obviously derived from secret alphabets (which is one reason why I have included such textual scripts within the present work), other are more perplexing, being both difficult to track down and interpret, even when found alongside forms more easily identifiable - as for example along the Madonna's hem in Raphael's *Ansidei Madonna* in the National Gallery, London, only one of which is immediately recognisable as being from the astrological or alchemical tradition:  the standard sigil for PISCES which is of course extremely significant within the context of the secret structure and symbolism of this painting. On the other hand, fascinating sigils for which I was able to determine a meaning from a separate text which was not itself a Western form, led to difficulties.

The *Astrological* entries have received a more thorough 'graphic etymological' treatment than the others. This has been possible simply because extant documentation permits a clearer picture of the development of these sigils to be constructed. Surprisingly, these astrological sigils reveal graphic etymologies which confound the more popular theories concerning their forms. I have avoided recording the more irresponsible and imaginative 'graphic etymologies' which have been accorded many of the astrological sigils, yet at the same time I have attempted to give some indication of the common idea underlying a particular form by recording the popular etymology, even in those cases where I know this not to be accurate. Thus, I have avoided mentioning the imaginative interpretations of SUCHER 1971, and yet have recorded the antiquated suggestions of AGRIPPA 1510, and even the modern 'rationales' by such astrologers as HONE 1951. Inevitably, in view of the close tie which used to exist between astrology and astronomy, one or two of the sigils recorded for astrology are still in use in astronomical circles. I have tried, however, to avoid recording the large number of abbreviations, symbols and short-forms which are used in modern astronomy, except of course when these are found also in hermetic sources. Needless to say, I have refrained from including the astrological sigils accorded highly specialist meanings in the various sequences of the secret alphabets which include astrological forms; even so, in one or two cases I have found it necessary to refer to certain of these, for the sake of clarity, as for example in the entry for ASCENDANT. In a few cases, especially where the astrological bordered on the purely occult areas, a number of sigils are known to me which I have not been able to include in the present work simply because they are not drawn or reproduced alongside literary explanations. One of the most interesting of such sigils is that found on the sword blade in the hand of Michael in Piero della Francesca's famous painting in the National Gallery, London: So far as I know, this sigil has no attestation, yet it is extremely important as a symbol in that it is found frequently in Michaelic imagery. Now, whilst this sigil is not (so far as I am aware) discussed in any of the books on symbolism, it is quite clearly linked with the concept of Michael as the leader of the seven so-called Archangels (in fact, in Trithemian lore, the *Secundadeis*) which came into Western occultism from the Arabs, by way of Peter of Abano. It is, furthermore, a sigil actually *described* in extant literature, for the *SOHAR SHEMOTH* refers to 'Six luminosities (which) form a circle, surrounding a seventh luminosity in the centre', a description which is precisely reflected in the Michaelic sigil. This sigil is linked with many occult ideas - with the concept of the QUINTESSENCE (in that the outer circle is the basis for the *hexagrammic* sigil of the ELEMENTS:) and it would be no difficult matter to link the sigil, via TRITHEMIUS 1522, with the 'Seven Ages' or periodicities, and indeed with many other septenaries. Such sigils I could not properly include within this *Dictionary*, in spite of their intrinsic interest to me, and their undoubted importance within the esoteric tradition.

The *Geomantic* section refers exclusively to the correct use of the word, and not to anything suggested by the modern popular misuse. Geomancy properly relates to the art of contacting spirits by means of earths, stones and minerals, usually in order to predict the future. The so-called 'geomancy' associated with ley-line studies, which are so popular, and so misunderstood, today, is merely an example of the wrongful annexing of an ancient word which had already a specific connotation and denotation. The misuse, which is daily on the increase, very probably arose because those who developed the various ley-line theories were unfamiliar with the deeper occult tradition, and certainly unfamiliar with spiritoid prediction. The misuse was thoroughly compounded by a common failing among nineteenth-century sinologists in translating the Chinese term *feng shui*, a system distantly related to the modern telluric studies of ley-lines, quite wrongly as 'geomancy'. The traditional geomancy of Western occultism is a predictive art, involved with contacting spirit agencies, and it is in this sense that the entries are included in this text.

The *Magical* entries are limited almost exclusively to the more common of the numerous sigils apportioned to the vast hordes of demons. This list is short within the present text because I have felt it necessary to limit demonic activity, for fear it would possess entirely the book. My aim has been to record only the most interesting sigils, and then only those for the more infamous demons. I have limited the choice strictly to those which are simple in form. A glance through the hundreds of demon sigils in any common grimoire or specialist text - for example, SCHEIBLE 1848 - will indicate something of the temptations of complexity and inutility which I have managed to resist:

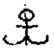
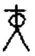
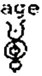




are two examples of sigils for MEPHISTOPHIEL which I did not record from the many supplied by SCHEIBLE 1848. Within this magical section I have avoided also recording protective sigils, such as talismans used to ward off the evil eye, and those designed to attract beneficent forces or spirits. The majority of these sigils are the equivalent of emotional doodles, with none of the cosmic significance of true occult sigils. They are best left in oblivion, and in any case usually legitimately exclude themselves from the present context simply because they do not express a clear meaning. An exception to this veto is the inclusion of many early Christian sigils (especially those presented so ably by TESTA 1962) which were originally either occult or esoteric, and were later quietly appropriated for magical and talismanic use.

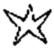
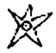
The *Occult* entries include those sigils which do not fall easily into any of the other categories, and which still express occult ideas, if only by virtue of being involved with a graphic system of occult thought or symbolism. Such consideration underlies the reason why the entry under CROSS is marked *Occ.* rather than *Rel.*, for it is precisely the occult context which is of interest to us, rather than the traditional religious view. It may be found that within this general Occult series I have had to exercise more fully than in other sections my prerogative to provide verbal equivalents for sigils which were not given names by their originators or recorders. I have tried to mitigate the effects of this by providing useful cross-reference.

The *Palmistry* section is admittedly the shortest, and the sigils within it might well have been swallowed up by the Occult heading, save for the fact that Palmistry is not strictly speaking an occult study, even though the symbols and sigils used in the chirognomical and chiromantic traditions are derived from occult sources.

The *Religious* entries are restricted exclusively to those sigils which are linked with the occult stream in general, or with the hermetic stream of esoteric Christianity in particular. In making choice of sigils from the vast number available, I have had to exercise my own judgement, without giving specific reasons for particular inclusions. For example, when I record the ancient sigil given by BOCK 1931 as symbolic of CHRIST, from a glyph recorded in the tomb of Domitilla , I chose the sigil because of its connexion with the Piscean imagery attached to Christ (see GETTINGS 1978), and because it combines solar imagery, as well as the cross, integrated within the more obvious image of an anchor. The neighbouring glyphs in this same source   could hardly be taken as symbolic of Christ in that there is no supporting evidence - they are no doubt esoteric glyphs, and whilst one may make an informed guess at their meaning, one does not actually *know* what they mean. It would not have been possible to discuss in detail all such choices and rejections in the construction of this book. One may take it that if a common symbol which has found its way into a sigil form is not included in the text, then there may be serious doubts as to the meaning ascribed to it. This certainly explains why I have rejected so many of the sigils in such a work as VERARDI 1972, for many of these, in spite of being accorded an esoteric meaning in connexion with the *trulli* art of Alberobello, really belong to the exoteric tradition, and in most cases permit quite other interpretations to those given by VERARDI 1972.

Following the class abbreviation is the actual entry which, without exception, gives a *bibliographic reference* to the list of literary sources set out on page 293ff. This reference consists of a word and date. The word is either the name of the author or a keyword taken from the title of the work, chosen in order to provide a distinctive reference; the date is the date of publication (not always the first edition), or the century of compilation. This date is not in itself intended to indicate the antiquity of the sigil given in the reference, but merely designates an accessible source as a starting point for further research. This explains why certain of the astrological forms, though Graeco-Byzantine, are recorded by the modern references such as BERTHELOT 1885 or NEUGEBAUER 1959.

This bibliographic reference is provided also as a source-list for those who wish to pursue more deeply the levels of meaning ascribed to particular sigils, or revealed in various graphic etymologies. This of course means that the bibliography has been limited to those texts which record specifically the sigils, as well as give an explanation or account of their denotation or meaning. This explains why, for example, I have chosen to quote BLAVATSKY 1888 in connexion with the CROSS symbolism without mention of the important RAGON 1853 (the source upon which BLAVATSKY 1888 leaned), simply because no sigils are given by RAGON 1853. For similar reasons neither BURCKHARDT 1958 nor GUENON 1975, both of whom deal excellently with the symbolism of the cross, are mentioned in the entry.

Since I have determined to include material from texts which give both a sigil and an explanation for the sigil, I have in some cases omitted some sigils simply because no graphic form was recorded in the sources where the sigils themselves were described, and their meanings given. For example, if merely the literary traditions had been my concern, then it would have been possible to give the sigil  under the entry for ETHERIC, for there exist descriptions of such a sigil (as a *'five-pointed star'*) in, for example, BLAVATSKY 1888, associated with the glyph which I have seen many times on ancient remains in Egypt. In its glyph form the sigil is sometimes shown with the sigil for the Sun  and it would of course have been useful to record this solar-centred figure, for within the traditional occult cosmogenesis the etheric forces are linked directly with the sun itself (see for example WACHSMUTH 1923). Occultists are aware that this sigil symbolises the etheric body - is indeed a vestigial drawing of the human etheric body itself - and in this connexion had a profound influence on early Christian art. For example, the so-called *orantes* in catacomb paintings are not in fact intended to show figures in prayer, as most art historians assume, but as BOCK 1931 says, are *'representatives of the departed'*, being schematic drawings of the liberated etheric body. However, whilst several good occult sources do give descriptions (and indeed diagrams) of this symbolic form, I have not been able to find a graphic representation alongside a name or a meaning. For this reason I have had to omit the sigil from the text.

With all these bibliographic references there is the danger that in simply abstracting a sigil from its context much of the complexity, and certainly its multi-layer structure, will be lost. An example of this may be found in the simple entry under SWASTIKA, the sigil said to be the oldest of all graphic symbols. The entry deals only briefly with the meaning of the sigil, yet as BLAVATSKY 1877 says, '*It is not too much to say that the compound symbolism of this universal and most suggestive of signs contains the key to the seven great mysteries of the Kosmos*' - a daunting enough thought for any compiler of sigils. Thus, my bibliographic reference after SWASTIKA is intended to point to some of the occult depth within BLAVATSKY 1877, and in turn to the various bibliographic references which this author herself adduces.

The inclusion of references under the conditions set out above has of course led to the use of certain titles which might - and with good reason - be sneered at by the academic purist. For example, the highly personalised symbolism of KOCH 1930, who in fact reveals little knowledge of occult symbolism, has been included because his sigils and meanings, whatever their merit, have already entered into the bloodstream of occult symbolism. The same might be said concerning the work of CIRLOT 1962, who demonstrates little real familiarity with graphic symbolism, yet through his writings has influenced a whole generation towards a particular method of interpretation. Naturally, such imaginative constructions, whatever their intrinsic value, must be recorded in such a work as this: no good lexicographer could afford to reject a word from his dictionary simply because it is sometimes spelled wrongly, or given a silly definition! It follows from this procedure that the scholarship underlying my own researches has had to encompass all levels of academicism, ranging from the brilliance of NEUGEBAUER 1943, who has put the study of the ancient sigils on an entirely new footing, to the embarrassment of ALBERTUS 1974, who cannot spell even the English names attached to the sigils he lists, let alone the Latin.

The sigils themselves are listed chronologically by date of bibliographic reference, and then alphabetically within the same chronological period. In a few cases, as for example in the entry PLANETARY SYMBOLS, I have treated the entry alphabetically throughout, in order to avoid confusion. It is evident that the date attached to the reference does not always indicate the earliest known use of a particular sigil, even though in many cases it does give some indication of the period during which the sigil was being used with a particular meaning. It is worth pointing out here that the dating of sigils - particularly occult sigils - is generally a most difficult exercise. Even in those cases where it is possible to track down the provenance in a general way, a precise date is generally elusive. For example, it is possible to indicate the provenance of the modern sigil for the Sun ☉ as being Italy (perhaps Florence) round about 1480; yet one cannot determine from available sources whence this sigil was derived for occult use. My article under SOLAR 1978 sets out some of the problems regarding this particular sigil, and this may be taken as representative of the general problem of dating sigils. The problems which arise in regard to the dating of alchemical sigils is even more pronounced than with the astrological ones, for these have been copied and re-copied with more or less care from late mediaeval sources, many of which are now lost. Generally I have followed in the footsteps of GESSMANN 1906, and have merely indicated that they are 'mediaeval', even when informed guesswork would suggest that they are much older.

It may surprise the layman that even the relatively modern sigils for the signs of the zodiac and the planets are difficult to date. Whilst one may survey the development of their forms from Graeco-Byzantine sources, in most cases the modern forms did not appear until relatively late. My own view is that they were promulgated by esoteric schools - perhaps indeed by the School of Chartres and its subsidiaries - but there is, so far as I know, no certain historical records which show by whom or when such work was done. Certainly, the introduction of printing to the West had a profoundly settling effect on the forms of the sigils, if only by virtue of the fact that typefaces generally included the range of specially cut founts of astrological sigils.

This might have been a convenient point to present a commentary on the history of the theory underlying occult symbolism, which has a considerable bearing on the development of the sigils: however, the sigils themselves have left little space here for such a study, and

I must content myself with augmenting the bibliography with certain relevant works which themselves deal with the history, even though within specific and somewhat specialised scholastic areas. The development of alchemical sigillic forms has been treated with reasonable thoroughness - for example in the excellent works of CROSLAND 1962, CARBONELLI 1925 and ZURETTI 1932. On the other hand, virtually everything written around the theory of astrological symbolism does not stand the test of even the most elementary scholastic investigation - though such authors as Brouault 1664, Kriegsmann 1665, HUET 1679 (whose ideas appear to have influenced most modern writers on the subject) are worth study. The theory of occultist symbolism fares only a little better, simply because those who *did* know (as opposed to those who pretended to know) wrote little, and usually about only a few of the sigils. Thus, the excellent work of BLAVATSKY 1888, whilst worth close study, yields few sigils, yet the relatively imaginative work of WIRTH 1927, in which he attempts to reconcile the tradition of the Hebraic and neo-Platonic Cabbalistic tradition with the alchemical tradition, with a view to throwing light on the 22 major arcana of the Tarot pack, produces many sigils, most of which are of little real value within the esoteric setting of the sigillic tradition. In the comparison evinced here, the numerates are perhaps less important than the qualities of the work involved: BLAVATSKY 1888 *did* know what she was writing about, whereas WIRTH 1927 did not, yet (such is the development of such things in popular occultism) it is the sigillic forms of Wirth which are now more widely spread in our culture, and even used by those who should know better.

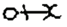
An entry which gives more information than a mere bibliographic reference is generally intended either to throw more light on a particular sigil, or to suggest ideas for further research: in no way is such an entry designed to give a full account of the derivation or meaning of a sigil. One of the main problems in the approach to occult sigils is that the majority of them mean very many things, and in some cases the precise meaning may be gathered only from a given context. For example, in the single manuscript I list as ALCHEMY 1650, the sigil —⊖— is accorded three different meanings - REVERBERATIO, EARTH and SALT - and it is only from a particular context that one may decide which of these three meanings is intended by the sigil.

This problem is further complicated by the undisguised intention of many alchemical texts to speak in riddles, presumably to the initiated few. A good example may be found in the alchemical term AIR, for which the most common sigil is a variant on 🜁 The uninitiated might quite reasonably assume that the name and the sigil refer to the mixture of gases in which we are immersed, but a survey of the *SHORT LEXICON* of WAITE 1894 will rapidly disenchant him, for this records that '*Eugenius Philalethes says that the air is not an element, but a certain miraculous hermaphrodite, the cement of two worlds, and a medley of extremes. It is the sea of things invisible, and retains the species of all things whatsoever. It is also the envelope of the life of our sensitive spirit. The First Matter of the philosophers is compared to air because of its restlessness.*'

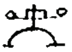
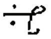
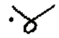
Such considerations should rightly lead those interested in matters of scholarship to exercise caution when consulting this *Dictionary*, for there may be no doubt whatsoever that the terms used by the early occultists do not always correspond to the meanings we take for granted in our modern usage. A perusal of the encyclopaedic SOMMERHOFF 1701 will quickly demonstrate the absurdity of assuming that the meanings are even remotely the same - indeed, a glance at the notes on *Venus microcosmi* in the entry under VENUS should indicate some of the difficulties here. Again, a reading of the entry under PHLEGMA in the text is also relevant, for it might be reasonable to assume that the *phlegma* of the alchemists was that *sputum* to which we refer when we use the derivative term, or perhaps linked with the theory of the humours, and hence tied up with the rich theories of the TEMPERAMENTS - however, as SOMMERHOFF 1701 reveals, this *phlegma* is an especially important distilled liquid used in the alchemical search for the Philosopher's Stone, and presumably the sigils given alongside the name would refer to the alchemical meaning, rather than to anything merely modern. Thus, in specialist work, where a precision of meaning is required, it would be as well to consult such a specialist as SOMMERHOFF 1701, or a similar reliable Lexicon, in order to ascertain the real meaning contained within the sigil, as intended by those who used the sigil. Specialist requirements apart, however, the present *Dictionary* has been designed so that it corresponds to modern denotations and connotations (the frequent use of the Latin names is intended as a mute reminder that a strict translation does not always carry one to the sense intended in a modern usage), though naturally within a field where it is taken for granted that things are rarely what they seem to be. It is probably because so many of the ancient sigils were intended for levels of understanding which are no longer generally accessible that the complicated diagrams and co-ordinations of sigils in such a text as GEHEIME 1788 are, for all their apparent aim of setting out Rosicrucian lore, largely incomprehensible save to a few specialists. No dictionary may take into account such refinements and complications, and the result is that certain of the explanations of the sigils are on a level somewhat removed from the levels intended by the early occultists. A fine example of this loss of meaning may be seen in the sigil for SULPHUR 🜍 which may in one context refer precisely to the element, in another to the *fixed* principle underlying natural phenomena, in another to the alchemical union of Earth and Fire, and on another level simply to 'Spirit'. On each of these different levels, the materiality of sulphur itself (and consequently its sigil) may be related to one of the Three Principles, the sigils for which are 🜍 ☿ ⊖ the potentialities emanating from the Chaos of *Materia Prima*. Such considerations as these indicate how, in the field of hermetic symbolism at least, a linear thinking is almost a hindrance to right understanding; yet the fact is that all classification systems - especially those of a dictionary - are in themselves linear in form and intention.

It is clear therefore that, the nature of hermetic symbolism being what it is, the need to be usefully simple has led to the sacrifice of a certain quality of 'inner' meaning. For example, in the alchemical text GABELLA 1615, which is in some respects a model of occult graphic symbolising, it is difficult to root out the many subtle explanations of the sigil ☿ which is termed *Nuntius*, and which I have listed quite simply as MERCURY, in a wild injustice to both Mercury and GABELLA 1615.

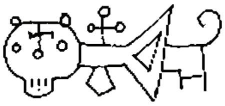
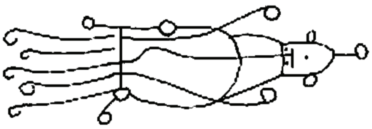
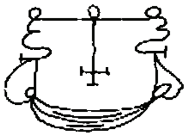
In this seventeenth-century text the sigil is treated in the manner of the best alchemical texts, which is to say with apparent confusion. The author's hints and guesses are obviously designed to discourage linear thinking, and if followed expertly do indeed lead to a series of multi-dimensional meanings which are very impressive in themselves, though hard to resolve into a few explanatory words such as would be required of a dictionary of this kind. The meaning is indeed to be eased out of this hermetic text, in the process beloved by the tortuous, highly spiritual, sentient-thinking of the late-mediaeval alchemists. In regard to his sigil *Nuntius* GABELLA 1615 points out that this is the Mercurial *Nuncio*, suggesting that it is both a mediator between the solar and lunar forces, as well as between the solar and the elemental. By subtle choice of words he indicates that Mercury must contain a dangerous element itself, in that it mediates between the volatile *Sulphur* and the inert *Salt* of the Philosophers, the former being an especially difficult substance to handle. Since Mercury does partake of danger, it is linked with the planet Mars, the idea being a visual throwback to a previous sigil which shows 'Mystical Mars' as a sigil composed of Sun, Moon and the four Elements (a form related to the MONAD of DEE 1564). The word chosen by GABELLA 1615 for Mars is a corrupt form of the Latinised Greek *Pyroesis*, obviously intended to suggest the burning nature - a quality which one would not immediately associate with Mercury, even though its volatility is well recognised. Here then, in one paragraph, two or three diagrams, and a few literary allusions, one has nuances which link the 'planet' Mercury with cosmic forces, with the Sun and the Earth, with the alchemical processes, with the danger of such processes, with inner fire, and indeed with the whole cosmic question of Martian forces, along with its well-known undertones of degeneration and regeneration (through its planetary rulership over the zodiacal Scorpio and Aries). There is no obvious way in which even an indication of such subtle 'sentient-thinking' - almost Chinese in its literary and pictographic allusion - may be expressed briefly, as would befit a dictionary entry. I have, therefore, stripped merely one idea from this multi-layer structure, and have left only the bibliographic reference as crutch for the reader. This is unfortunately the case for many of the entries, but the very nature of occultism appears to demand such treatment.

In certain cases I may appear to have exceeded my brief, for I have felt it appropriate to give meanings for sigils which have not been allocated a precise meaning by an author, but which have been 'explained' by a further image, sigil or symbolic design. This happens rarely in the text, but a notable example is from MICHAELSPACHER 1616, who gives twelve intriguing sigils alongside his images for the constellations or zodiacal signs. For example, the sigil  is given beneath the image for Taurus. These sigils are not explained within the text, but are in fact meaningful when the zodiacal associations with either certain alchemical processes or certain materials are taken into account. In this particular case, it is true that my entries give three alternative 'meanings' - a zodiacal, a materiality and a process - which may even be considered conjectural, but I feel that this is better than offering no explanation at all for this well-known group of sigils.

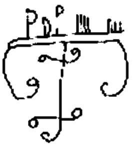
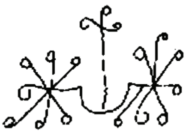
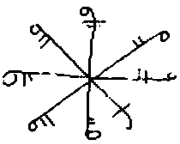
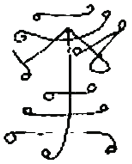
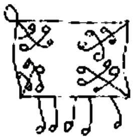
I have felt little compulsion to include the graphically interesting sigils given by such sources as HASSENFRATZ 1787, for whilst these do have the appearance of being 'occult sigils', and are in many respects derived from the tradition of alchemical symbolising, the system is designed to serve the new spirit of scientific inquiry, and may therefore not be considered occult in the sense understood within this present context. In a sense, it has been difficult to determine at what point one should draw a line between the 'occult' and what is merely exotic or or exoteric symbolism; no doubt my choices and exclusions will not please every reader. In this sense, then, save within the obvious occulta of literature, especially in those fields relating to Theosophy or Anthroposophy, and to some of the 'inventions' of KOCH 1930 or CIRLOT 1962, my study of the sigilla may be said to terminate with the work of DALTON 1808, or with the like-minded HASSENFRATZ 1787. If we seek a 'symbol' of the influence of eighteenth-century rationalism on the development of sigillic forms, then we may see it in the proposal of the latter author - authors, indeed - who sought to distinguish the 'earths' by the Aristotelian form ▽ and the alkalis, potash and sodas, with the △ thereby, in the innocent use of a sigil marking a profound break with an ancient tradition. This is by no means the place to make a study of the modern symbolism which has attached itself to modern Chemistry since those days - CROSLAND 1962 has sketched a useful outline of this development - but the fact that I end more or less with DALTON 1808 in the alchemical realm should not lead the reader to suppose that this is the end of the matter for other occult areas. It is worth observing, indeed, that whilst the alchemical tradition appears wholly swallowed in the modern Chemistry, until this latter once more discovers or recalls its original purpose, the sister arts of astrology and its embracing occultism have survived relatively intact, and are both spawning new sigils and symbols, though admittedly of less validity and vitality than those promulgated by the ancient mystery centres.

The very nature of the subject has required that I exercise a controlled personal discrimination, especially in those cases where the precise meanings of sigils are not known - for example, only a few of the sigils used on the embroideries of his figures by Raphael are still known to us, and therefore I have included only those which are understood (without entering into the refined areas of academic polemics). In the case of the majority of the sigils for spirits I have been especially careful to record only the most frequent. For example, I think that there would be little purpose in listing the numerous sigils given in TRITHEMIUS 1650, ranging from the relatively decorative  for the spirit *Gamam*, to the laconic forms such as for *Camiel*,  for *Malgaras*, or  for *Cabariel*. In regard to the secret scripts which abound in occult manuscripts, I have resisted the temptation to include certain of the forms, alphabets and sigils which are not strictly occult, even when these have obviously been designed for purposes involved with what would nowadays be termed 'black magic'. Most of the demonological secret scripts are virtually the equivalent of private shorthand.

Above all, I have chosen to be limited in the choice of which sigils to include by size and complexity. It would have been aesthetically pleasing to give the large sigils for the demons which appear in certain of the more extensive demonological manuscripts, as for example the seventy-two spirit sigils from LEMEGETON 17C, of which the following are three:

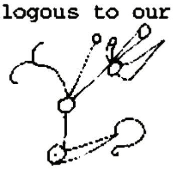




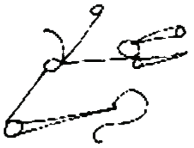
Equally exciting would have been the record of the lovely sigils from the thirty-six decans recorded in LAMBECIUS 1500:

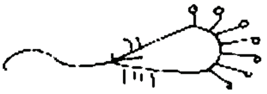






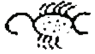
Unfortunately, the very complexity of their forms render it impossible to copy them out on the scale envisaged within the present format and scope. Exclusion is partly justified in any case simply because the majority of these are not so much sigils as decorative motifs or designs. One feels that in such exclusions due to size it is the Rosicrucian sigils which have suffered especially, as a glance through such a text as GEHEIME 1788 will confirm. Thus, even the ROSY CROSS itself was almost rejected as a sigil, for even the most simple form of the rose at the centre of the cross is graphically complicated. Reluctantly, I have also excluded the occult images in FREHER 1717, for these are highly pregnant symbols, verging almost on the domain of symbolic devices, rather than sigils, and whilst it would have been useful to give a record of this worthy summary of Boehme's cosmoconception, the present format precluded this. Naturally a sigil may range in size from a mere dot to the elaborate design of the LAMBECIUS 1500 decanates just reproduced, and this has meant that there has had to be some fine borderline at which a sigil is included or rejected because of size. I have been somewhat eccentric in regard to this borderline, and have not felt it necessary to explain myself, except in terms of what I consider to be useful within the expressed aims of this dictionary. For example, whilst the very sizes of the sigils given by

BERTHELOT 1887 for the so-called 'mystic drawings' from Greek sources, which no doubt were intended to represent alchemical operations (perhaps analogous to our own atomic equations) has led to rejection







I have none the less included the large and relatively complex sigil for SCORPIO from the mediaeval Italian source given as LUCCA 17C  and many variants of the sigils for fixed stars, such as those listed in Appendix 2, page 316, from AGRIPPA 1531.

Another factor I have had to bear in mind in regard to the question of inclusion and rejection is that of utility. Had I recorded sigils merely because they are 'occult', without reference to modern needs, then there would have been no end to the volumes of this book. I have been very selective in terms of what I feel is needed by a fairly specialist reading public. For example, following what I imagine to be the needs of a modern reader, I have rejected almost all the fascinating sigils in KIRCHER 1655, quaint and imaginative as they are - these sigils would be of value only to a specialist in seventeenth-century transcriptions of foreign alphabets, ideas and occulta, far removed from the traditions with which we are dealing here. In any case, such a specialist would be sufficiently familiar with KIRCHER 1655 not to require the aid of a dictionary, save in the questions of minutiae. In view of such an important exclusion, it might be argued that I have included some material which is dubious. For example, an alert reader might argue that the sigils for the lunar mansions which I do include are not in fact sigils, but merely visual guides or mnemonics, for those who sought to locate the areas along the ecliptic. They might argue, for example, that the form I give for VENTER ARIETIS, the second mediaeval lunar mansion, is not in fact a sigil, but three stars along the ecliptic, *delta* Arietis (sometimes called *Butein*), *epsilon* and *zeta* Arietis. Such an argument would be supported by an examination of the night sky, and also by the fact that the twenty-first mansion, called *Desertum* (by a delicate twist of irony, *Al Baldah*, 'the City', is the Arabian *manzil* equivalent), is given no sigil by the source MANSIONES 14C, and is merely located between the mansions PASTOR and TREBS. No doubt the origin of these curious sigils - if indeed they *are* sigils - must be sought in the distribution of the fixed stars which mark the entrances to the twenty eight mansions - in marked contrast to the sigils for the signs and constellations. However, certain lists, as for example that given by ABANO 1303, show that early attempts were made to originate or preserve sigils for the lunar mansions, as though for magical purposes probably involving simple amulet construction.

It is especially in regard to sigils known to be derived from ancient texts that I have exercised discretion, since many of these have now little value, and in the majority of cases their precise meaning and application have been lost. Thus, many of the Greek sigils listed in such sources as FRESNE 1688 or OMONT 1894 have been rejected. Not only have many of the ancient sigils names which are obscure in application, and even the subject of remote academic argument, but also the names have frequently no known application within occult contexts. For example, the sigil given under the name Ἀπόκυρα which may mean 'a firebrand', 'a blister', or 'a chilblain', which may be a mistake for the Ἀποκλιμα which is an astrological term for a sign preceding a nodal centre, may as a sigil be taken as a close relation to the Greek form of DAIMON - such considerations would lead more to confusion than clarification in an encyclopaedic entry. On the other hand, certain sigils which have survived, but which refer to ideas no longer used or understood in occult contexts, have an antiquarian or palaeoglyphic interest. For example, the sigil recorded by OMONT 1894 for the *pars* called Δαίμων , for which the sigil is had a wide application as one of the important κλυροι in Greek astrology: this sigil has been recorded for its antiquarian interest even though it refers to an idea long fallen out of use by astrologers.

The problem of 'meaning' is especially acute in the ancient texts, and in some cases it is possible to form an approximate idea of the particular occult significance of a sigil only from the form of that sigil itself.

For example, the Greek term Σύνοδος recorded by OMONT 1894, has itself a very wide application, meaning in general 'an assembly' or 'meeting', and it has specialised use within grammatical, fiscal and even sexual contexts. The Greek sigil attached to this name is a compound of Greek forms for *Moon* and *Sun*, and these leave one in no doubt that a syzygy is implied, even though this could relate to the astrological aspect of conjunction or opposition, and even though it is possible that the sigil was intended to express a synodic relationship between the two luminaries, as these periods were of great importance to the Greek astrologers, and relate to certain 'mystic numbers' attached to the planets. More specifically, the sigil could refer to the metonic cycle of 19 solar years, 235 lunar months, or to the 25 so-called 'Egyptian years' of 409 lunar months. An attempt to arrive at a true understanding of the original meaning of the sigil is beset with difficulties beyond the capability of the merely academic mind, and such a sigil may be recorded for purely antiquarian reasons. At times, however, specialist knowledge may unravel the meaning of certain sigils otherwise lost to us so far as meaning is concerned. For example, the word κλῆρος for which the sigil (more precisely, abbreviation) κ/ has been given, has a meaning both within a magical connotation, involved with cleromancy, and within a specialised astrological meaning, relating to the modern conception of *pars* (for example, the κλῆρος τύχης is the equivalent of the Arabian *pars fortunae*), and it is from the astrological contexts recorded by scholars such as FRESNE 1688 that one is led to ascribe an astrological meaning to the sigil. More generally, however, it is impossible, without extensive palaeographic study, to determine the particular application, and only a general hint of meaning is possible, with the result that it would be quite fatuous to include the sigil in a dictionary of this kind. Against this, it must be admitted that certain sigils with distinctive names have not been considered worthy of inclusion simply because their definitions are unknown, and their application within an occult context unclarified.

In relation to the Greek and Latin texts in particular, I have tried to avoid recording mere abbreviations, on the principle that this is supposed to be a dictionary of sigils. Naturally, this does not mean that I have excluded those abbreviations which are clearly intended to rank as *sigilla* (as for example the Greek sigil just mentioned), and those sigils which are clearly *derived* from abbreviations, as for example the forms recorded under ASCENDANT. This rule has led to the exclusion of certain forms which historians might regard as sigils, and the inclusion of others which other historians might regard as being merely abbreviations. For example, from the Greek collection recorded in BERTHELOT 1885 I have included both and which in my opinion are sigils, even though derived from the the Greek terms Μαγνησία and Ασβεστος. Such exclusions and inclusions have been determined ultimately by my own personal opinions.

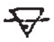
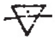
It goes without saying that I have not thought it necessary to insert sigils which have been preserved in erroneous form. It is unfortunately no rare thing for sigils, and indeed whole batches of sigils, to be printed in reverse from copperplate, or to be given upside-down by careless printers. For example, the second line of Divine Letters in AGRIPPA 1531 was printed upside-down in WHITEHEAD 1897, producing a series of magical formulae with which no ancient occultist was ever familiar. BARRETT 1801, an indefatigable and extremely careless recorder of occult lore, managed to get a line or so of his geomantic figures upside-down, and inevitably these have been recorded by certain later dubious 'historians', who have never bothered to examine primal sources, or are unaware of the graphic theory underlying the construction of such sigils.

I have made one or two important and necessary exceptions to this general rule. For example, I have recorded the mistakes made by HEYDON 1664 concerning certain of the geomantic spirit sigils, which he copied wrongly from AGRIPPA 1531 (see for example AMNIXIEL or SORATH), and in turn I have recorded the mistake of AGRIPPA 1531 in regard to HIRCUS. Such inclusions, against the general rule, were required because these widely published mistakes have themselves been adopted as the correct forms as a result of the industry and ignorance of later copyists.

The few appendices commencing at page 314 have been included in order to present the general reader with a synoptical view of the development of the more frequently used sigils. Especially interesting is the development of the astrological sigils for the zodiacal signs and planets, which may be studied from the selection given from four mediaeval manuscripts in comparison with the 'modern' forms preserved by AGRIPPA 1531, and given an apparently accidental *imprimatur* by the printing press. Of antiquarian interest is the comparison which may be made between the alchemical sigils taken from WORLIDGE 1651 with the neo-alchemical forms presented by BERGMANN 1785.

Occultism being what it is - a personal, if not to say heretical, approach to life - I have taken for granted that the reader will be either specialist enough, or interested enough, to make this dictionary his own by extending it. Towards this end, a number of blank sheets have been bound into the text, after the *INDEX OF SIGILS*, at page 410. I hope that the personal efforts of the reader will be such as to remedy the omissions and defects which the book doubtless promulgates. The very manner in which this text was constructed has determined that mistakes should occur. For technical reasons I was required to type out the text personally and then insert by hand the sigils which I had collected: it is inevitable that in such laborious transcribing of forms - in some cases, three or four times, between manuscript or book, and the final entry within this text - errors should have crept in. The trials and tedium of the index system - which in its very extent makes this Dictionary unique - must also have led to unobserved errors which will be far from unobservable to those who use the text frequently. If I may excuse such errors in advance, and perhaps deflect the darts of criticism, let me say that all the deficiencies are due merely to lack of scholarship, and in no way arise from lack of love for the subject. If this truth is held in mind, then my intentions will be misinterpreted only by what Crollius termed 'the wrong kind of people', from whom the ancients in any case sought to hide the true meanings of their sigils, *ne in pravorum notitiam devenirent*. A more important truth is expressed in the words of Carlyle which BLAVATSKY 1888 chose to head her chapter on 'Symbolism and Ideographs': *A symbol is ever, to him who has eyes for it, some dimmer or clearer revelation of the God-like.*

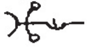
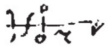
A

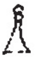
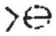
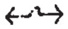
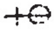
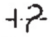
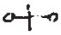
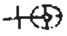
ABSORBENT EARTH *Alc.* GEOFFROY 1718  DIDEROT 1763 

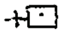
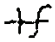
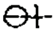
ABSTRACT See DISTILLATION and SEPARATE

ABYSS *Occ.* Sigil given by HOMER 1723 with as alternative, indicating *chaos confusum,* the first of the ten links in the so-called *Golden Chain,* presumed to be linked with the three elements within Boehme's first Divine Outpouring (see GRAY 1952).
HOMER 1757 LAW 1772
See also CHAOS, and HOLY DEITY.

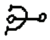
ACETUM See VINEGAR

ACHIMER *Ast.* Mediaeval sigils for the binary *alpha Virginis,* sometimes called *Arista* or *Spica,* given by HERMETIS 13C  and EVANS 1922  in a form adopted as a variant for the modern sigil SPICA.

ACID *Alc.* LUEDY 1928 
DIDEROT 1763 gives the sigil for 'marine acid', which is probably derived from that given by GEOFFROY 1718 for 'acid of sea salt':  GEOFFROY 1718 gives the sigil  for *acidic.* SCHEFFERS 1775 gives the sigil  for *Acidum Salis;*  for *Acidum fluoris mineralis;*  for *Acidum Arsenici;*  *Acidum*

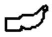
sacchari;  *Acidum urinae* or *Phosphori;*  *Acidum formicarum* and the sigil for *Acidum aereum* (but see CARBON DIOXIDE). The sigil for Lavoisier's *Acide Nitreux* is recorded by CROSLAND 1962  See also ACIDUS and AQUA FORTIS.

ACIDUS *Occ.* Sigil given by HOMER 1723 for *'corporeal acidic aspect of the Spirit of the World (Anima Mundi)';* the third of the ten links in the so-called *Golden Chain*, presumably linked with the three elements within Boehme's first Divine Outpouring (see GRAY 1952).

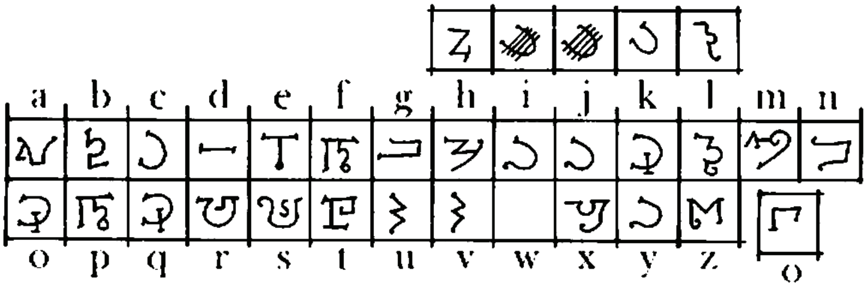
ACIEL *Mag.* SCHEIBLE 1848 gives two simple variants (among several complex sigils) for this demon: 

ACQUISITIO See AQUISITIO

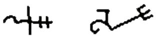
ACTIVE *Occ.* CIRLOT 1962 gives the sigil to represent 'the active, dynamic principle'. KOCH 1930 gives for 'active intellect'.

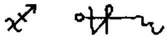
ADAMAS *Mag.* A sigil given by SIGNA 17C among a list of precious stones, to be interpreted as *diamond* or *adamantine*  Almost certainly it is the quality of 'hardness' which is intended. ONOMASTICUM 1574

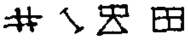
ADAMIC SCRIPT *Occ.* One of the numerous SECRET SCRIPTS derived from the Hebraic tradition of alphabets (see HEBRAIC SCRIPT), but adapted for the Roman alphabet. The version below is that recorded by CHRISTIAN 1870, with variant characters by RIVIERE 1938:



This script is almost identical with the Raphaelic script.

ADATIEL *Mag.* Two of the more simple sigil forms for this demon are recorded by SCHEIBLE 1848: 

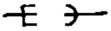
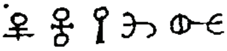
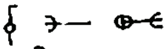
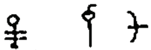
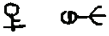
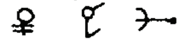
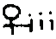
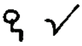
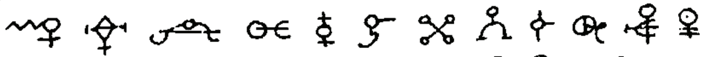
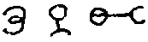
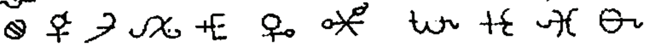
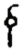
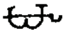
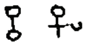
ADNACHIEL *Mag.* Mediaeval variants for the 'angel' of Sagittarius, given by BRAHE 1582: 
See SPIRIT OF SAGITTARIUS

AERUGO *Alc.* Verdigris 'specifically from copper' is given the four sigils  by SCHNEIDER 1962, but these are almost certainly a confusion with traditional sigillic forms for AIR.

AES See BRASS, COPPER and CRUDE METAL

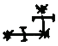
AESTAS See SUMMER

AES USTUM *Alc.* Sigils are given under a variety of alchemical names, such as *Burned Brass, Burned Copper* or *Crocus Veneris.*

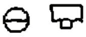
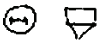
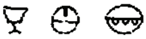
ONOMASTICUM 1574  WORLIDGE 1651 
CROLLIUS 1612  CROLLIUS 1670 
ALCHEMICAL 1671 VALENTINE 1671 
FRESNE 1688  ALCHEMICAL 17C 
SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 POISSON 1891 
GESSMANN 1906 
CARBONELLI 1925  LUEDY 1928 
SCHNEIDER 1962  See also CROCUS MARTIS.

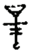
AES VIRIDE See VERDIGRIS

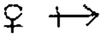
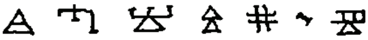
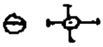
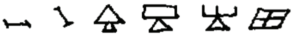
AGATE *Mag.* Mediaeval sigil for the semi-precious stone, sometimes called *Achases* or *Achates*, recorded by SIGNA 17C:

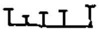
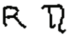
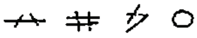
AGIEL *Mag.* This is the presiding intelligence of Saturn (along with the spirit ZAZEL), but the sigil given under this name by HEYDON 1664 is intended to represent the letter A in the secret 'Alphabet of Angels and Genii': 

AGNI See TEJAS

AHENUM *Alc.* SOMMERHOFF 1701  LUEDY 1928 
SCHNEIDER 1962 

AIR *Alc.* The most common sigil for this 'second element' is △ but this is by no means representative of the mixture of gases we know to today under the name 'Air': in the esoteric tradition, Air is, as WELLING 1735 puts it, *'The Spiritual and Invisible Air which existed before the descent of Lucifer'*: the *Occult Air.* A modern sigil is given by DE VORE 1947, within an astrological context: = whilst a 'cabbalistic' form is recorded by SHEPHERD 1971:  There are very many mediaeval variants, of which the following are the most common:

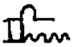
ALCHEMY 1650 
TABLE 1676
FRESNE 1688
SHELTON 17C
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 
WALTER 1970

KIRCHER 1655 
CROLLIUS 1670
ALCHEMICAL 17C 
SIGNA 17C 
GEHEIME 1785
SCHNEIDER 1962

See also ELEMENTS

AIR HAND *Pal.* Sigil originated to serve modern chirognomy, intended to denote the male Air hand form, given in GETTINGS 1965: ♂
The female Air hand form is represented by the sigil: ♀

AIR TRIPLICITY *Alc.* Whilst in practical terms any of the sigils in the forms intended to denote AIR may be used to represent the astrological

Air triplicity *(Gemini, Libra & Aquarius)*, AGRIPPA 1510 gives a composite sigil derived from the sigillic forms most frequently used for these zodiacal signs: 

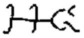
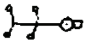
AKASA See AKASHYA

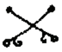
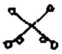
AKASHYA *Occ.* Sometimes called *Asasha* or *Akasa*, this is without doubt the oriental equivalent of the European invisible 'fifth' element, the QUINTESSENCE (see BLAVATSKY 1888): The sigil is described as *'a transparent white circle with dots'*, the latter representing *chhidra*, holes or spaces in substance. A sigil is given by AVALON 1919 and is associated with the *Visuddha* or throat chakra.

PERSONAL 1980

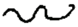
See ETHERIC and QUINTESSENCE

ALABROTH *Alc.* Sigil given in ONOMASTICUM 1574, the substance being described as a 'sweet salt':

ALA CORVI *Ast.* Mediaeval sigil for the double star *delta Corvi* sometimes called *Algorab*, given in HERMETIS 13C  A variant of this sigil was given by AGRIPPA 1510 and printed in AGRIPPA 1531, with slight variations in a form which is now regarded as standard in European occultism: 

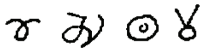
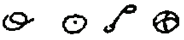
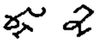
ALAYOCH *Ast.* Mediaeval sigil for the fixed star *alpha Aurigae*, sometimes called HIRCUS, *Amalthea* and CAPELLA, given by HERMETIS 13C  which records also a related variant: 

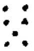
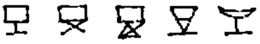
ALBUM *Alc.* Sigils for 'whiteness' or 'paleness', sometimes also used for 'white of egg'.

ALCHEMICAL 17C SIGNA 17C 

See also ALBUMEN

ALBUMEN *Alc.* Generally this sigil was restricted to 'white of egg' or 'glair'.

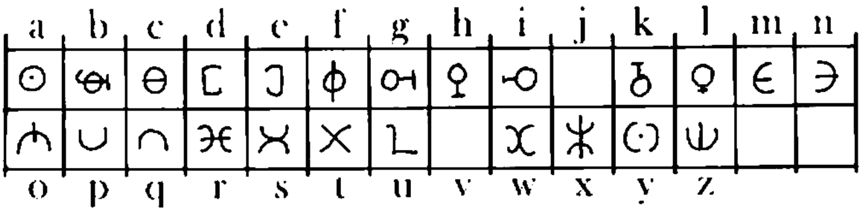
FRANCKLYN 1627
SHELTON 17C
SOMMERHOFF 1701 
ALCHEMY 1650 
GESSMANN 1906 

ALBUS *Geo.* Sigil for one of the sixteen geomantic figures, for which a multitude of variants (dots, stars, floral devices, etc.) is used in the same four-fold arrangement  *Albus* is linked by AGRIPPA 1531 with the element Water, the planet Mercury, and the zodiacal sign Cancer. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet MERCURY, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 
HEYDON 1664
See also ALBUM

ALCALI See ALKALI

ALCALICUS *Occ.* Sigil given by HOMER 1723 as 'corporeal alkali' of the eternal becoming of God, the fourth in the ten links of the so-called *Golden Chain*, associated with the second (female, creative, expansive) of Boehme's Divine Outpourings (see GRAY 1952): ⊖

ALCHEMIST SCRIPT *Occ.* A large number of apparently unrelated secret scripts called 'Alchemical alphabets' have been preserved in occult and alchemical texts, the general idea being that sigils normally used to denote substances or processes are substituted for the letters of the alphabet. VIGNERE 1586 records a fairly typical example, which is given here, along with a number of variants to it from SELENUS 1624:


a
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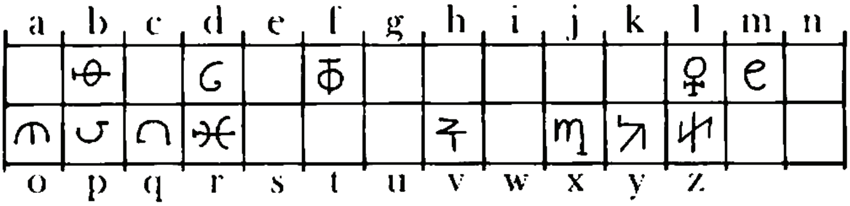
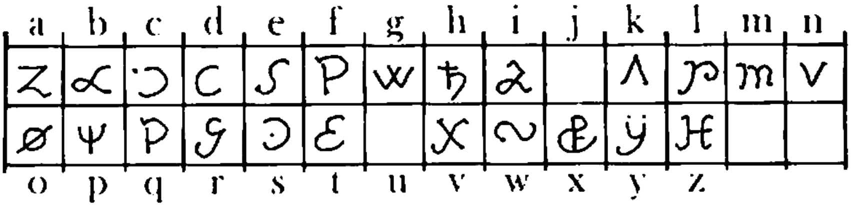
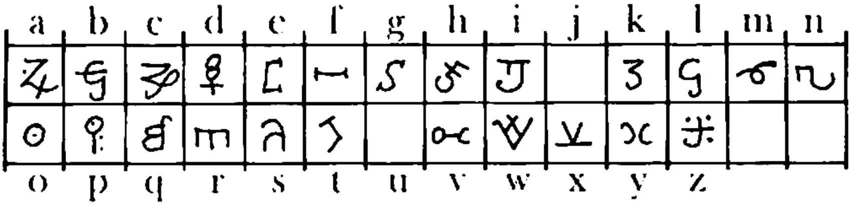
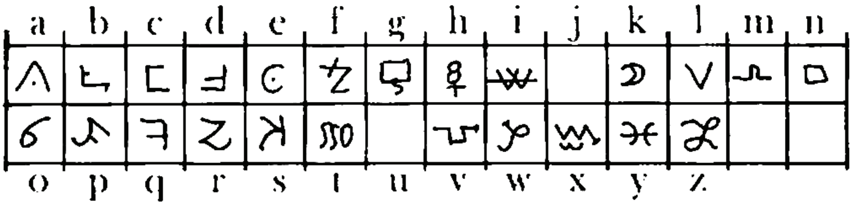

a b c d e f g h i j k l m n
o p q r s t u v w x y z

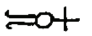
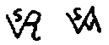
The following three, all preserved by SOMMERHOFF 1701 are again fairly typical of these scripts, combining astrological and alchemical sigils apparently without any real feeling for 'meaning' or secret symbolism:

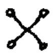

a b c d e f g h i j k l m n
o p q r s t u v w x y z


a b c d e f g h i j k l m n
o p q r s t u v w x y z

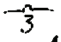
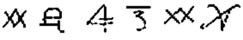
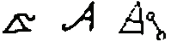
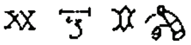
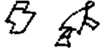
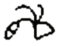

a b c d e f g h i j k l m n
o p q r s t u v w x y z

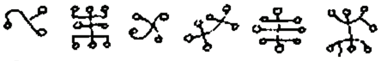
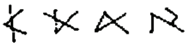
See also SECRET SCRIPTS.

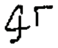
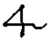
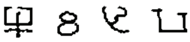
ALCOHOL *Alc.* A sigil is given by KOCH 1930, though without a stated source:  SCHNEIDER 1962 gives the sigils  for *spiritus vini rectificatissimus*, but see SPIRIT OF WINE.

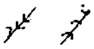
ALDEBARAN *Ast.* HERMETIS 130 gives the sigil for *alpha Tauri:* 

ALEMBIC *Alc.* In esoteric alchemy, the symbol is used for the human physical body, in which the Great Work of transmutation takes place: in exoteric alchemy, the term refers to the vessel used for the process of distillation. The latter meaning is probably intended by the following mediaeval sigils:

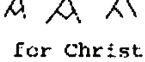
ALCHEMY 1650 
VALENTINE 1671 
SIGNA 170 
SOMMERHOFF 1701 
GESSMANN 1906 
SCHNEIDER 1962 

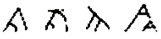
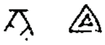
ALEPH *Occ.* The first letter of the Hebrew alphabet, for which very many derivatives have been compounded within the tradition of SECRET SCRIPTS, amongst which a selection from BARTOLOZZI 1675 may be regarded as the most well known:  See however HEBRAIC SCRIPT. The letter and its sigil derivatives have been used generally to suggest the idea of 'beginning'. WIRTH 1927 equates *aleph* with the first arcanum of the Tarot pack, the JUGGLER, and thus with zodiacal *Taurus*, the constellation *Orion*, and with the Mercury of the Alchemists. He traces a graphic etymology with the forms which demonstrate a vestigial bull's head, or that of an Ox: 

ALKALI *Alc.* ONOMASTICUM 1574 
KOCH 1930 
SCHNEIDER 1962 
See also SAL ALKALI

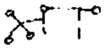
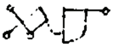
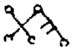
ALKANET *Alc.* Sigils recorded from Greek manuscript by BERTHELOT 1885, for 'dyer's bugloss':  The same source gives a related sigil for Laodician *Alkanet*:

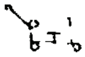
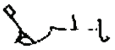
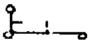
ALL THINGS See HOLY DEITY

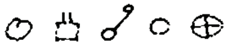
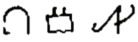
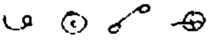
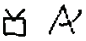
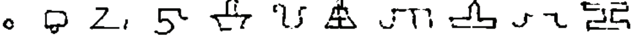
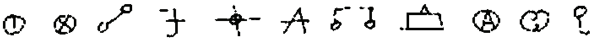
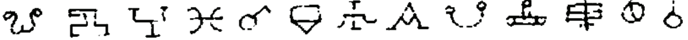
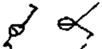
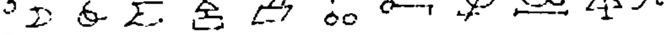
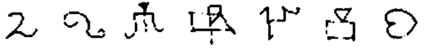
ALPHA *Occ.* A variety of sigils used from early Christian times, and based on the first letter of the Greek alphabet, generally intended to convey the idea of 'creative beginning' and frequently used conjointly with OMEGA, 'the end of all things': 
Many related sigils have been adopted for Christian use, with graphic

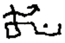
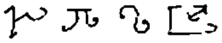
etymological roots which go back to pre-Christian traditions. TESTA 1962 records a series of sigils from such early Christian sources, all of which are related to the *alpha*  a series which culminates in the form of the *triple alpha*, symbolic of the Holy Trinity: 
See also MORTAL ADAM

ALPHABETS See SECRET SCRIPTS

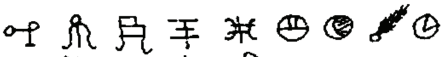
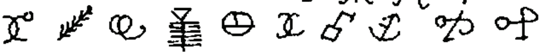
ALPHECCA *Ast.* Mediaeval sigil for the fixed star *alpha Coronae Borealis*, sometimes called *Alfeca* and ELPHEIA, given by HERMETIS 13C:  A variant from mediaeval sources is recorded by EVANS 1922 under the (erroneous) name *Lucia corona Scorpionis:*  From such sources AGRIPPA 1531 derived his sigil which has entered the European occult stream: 

ALTAMECH *Ast.* Mediaeval sigil for the fixed star *alpha Bootis*, sometimes called *Arcturus* and *Alchameth*, given by HERMETIS 13C:  EVANS 1922 records a mediaeval version:  From such sources AGRIPPA 1531 derived his sigil which has entered the European occult stream: 

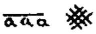
ALUM *Alc.* An enormous number of sigils for this mineral salt has survived from mediaeval times, of which those reproduced from a mediaeval manuscript by CARBONELLI 1925 are the most widely used in the alchemical tradition: 
WORLIDGE 1651  CROLLIUS 1612
ALCHEMY 1650  CROLLIUS 1670
VALENTINE 1671 
ALCHEMICAL 17C 
SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 


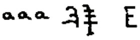
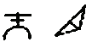
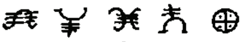
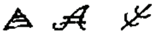
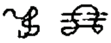
LUEDY 1928  SCHNEIDER 1962 
See also ALUMEN PLUMEUM, CALCINATED ALUM and POTASH

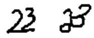
ALUMEN CALCINATUM See CALCINATED ALUM and POTASH

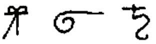
ALUMEN PLUMEUM *Alc.* SOMMERHOFF 1701 
SCHNEIDER 1962 

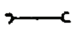
ALUMEN SACCHARINIUM *Alc.* SOMMERHOFF 1701

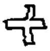
AMALGAM *Alc.* A large number of variations exist, mainly related to the four sigils recorded by SHELTON 17C  SIGMA 17C and DIDEROT 1763 The following sigils are mediaeval variants:

ALCHYMIA 1563 VALENTINE 1671 
ALCHEMICAL 17C  SIGNA 17C
SOMMERHOFF 1701  DIDEROT 1763
GESSMANN 1906  SCHNEIDER 1962 

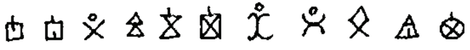
AMBER *Alc.* ALCHEMY 1650 gives two sigils  but see WHITE AMBER and YELLOW AMBER.

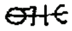
AMBRIEL *Mag.* The most common mediaeval characters for the 'angel' of Gemini are given by BRAHE 1582: 
However, the name is used also for one of the geomantic spirits for which AGRIPPA 1531 gives the sigil and HEYDON 1664:
TRITHEMIUS 1503 gives a variant:

AMEN *Rel.* Mediaeval sigil recorded by CAPPELLI 1949:  It is very likely that the cross which is so commonly found on magical invocations and large-scale sigils was intended to evoke the power of *Amen:*

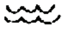
AMETHYST *Mag.* SIGNA 17C gives the sigil 

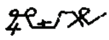
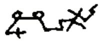
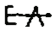
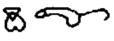
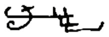
AMISSIO *Geo.* Sigil for one of the sixteen geomantic figures, for which a multitude of variants (stars, dots, floral devices, etc.) is used in

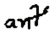
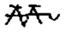
the same four-fold arrangement: *Amissio* is linked by AGRIPPA 1531 with the element of Fire, the planet Venus and the zodiacal sign Libra. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Venus, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 
HEYDON 1664 gives ⊗ but this is probably wrongly copied from the source above.

AMMONIA *Alc.* Sometimes referred to as *volatile alcali,* the mediaeval sigil is recorded by GESSMANN 1906:  Two common sigils are also used, though these are so ubiquitous, and are intended to cover so many other denotations and connotations, that they render most texts obscure. PORTA 1593 gives the triangle △ for example, whilst the star is also quite common, as for example recorded by CARBONELLI 1925 for SAL AMMONIAC:

AMNIXIEL *Mag.* Supposed by HEYDON 1664 to be a geomantic spirit, for which he gives the sigil but this is wrongly copied from the Hebrew of AGRIPPA 1531, who gives the sigil for the genius of LOETITIA and of zodiacal Pisces.

AMPHORA *Alc.* Mediaeval sigil recorded by GESSMANN 1906 

ANAEL *Mag.* The most common mediaeval sigil for the angel of Venus is given by TRITHEMIUS 1503:  though in theory any of the common sigils for VENUS may be used, as for example in SHEPHERD 1971.
BARRETT 1801 confuses this sigil with that for the Archangel MICHAEL:  SCHEIBLE 1848 gives several other variants, including:    See SPHERE OF VENUS

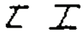
ANGEL *Occ.* A Greek sigil is recorded by BERTHELOT 1885: whilst a common mediaeval sigil (an abbreviation, in fact) is given by CHASSANT 1884 for *angelis:*  KIRCHER 1655 gives the form  whilst OLIVER 1826 gives the sigil as *'an ancient Egyptian symbol for the angel'*. SUCHER 1975 appears to link the sigil for LEO with the sphere of the Angels, which is traditionally the SPHERE OF THE MOON:

ANGELIC SCRIPT See CELESTIAL SCRIPT

ANGER See WRATH

ANGULAR *Ast.* A modern sigil for this astrological concept is given by DE VORE 1947, for both 'angular houses' and 'angular signs':

ANIMA See SOUL and ANIMALIA

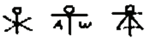
ANIMALIA *Occ.* Sigil given by HOMER 1723 as the sixth of the ten links in the so-called *Golden Chain:* In the Theosophic tradition (see BOEHME 1730) the term *animalia* does not imply brutish, as derived from 'animal', but rather *soul-enfilled,* as from the Latin *anima:* in later theosophy the term would refer to a being possessed of an astral body. GESSMANN 1906  WIRTH 1931

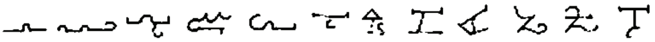
ANIMATE WORLD *Occ.* Sigil given by KIRCHER 1655 under this heading, but probably the author had in mind the idea of the ASTRAL WORLD:

ANIMUS *Rel.* A mediaeval contraction is given by CAPPELLI 1949:

ANISE *Alc.* Mediaeval sigil recorded by SHELTON 17C:

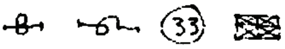
ANKH *Occ.* Sometimes called *ank* and *ansated cross,* it is one of the sigils used from earliest times against barrenness (see BUDGE 1930): BLAVATSKY 1888 sees it as a form of VENUS (♀), and claims that it symbolises *'that mankind and all animal life had stepped out of the divine spiritual circle and fallen into physical male and female generation'*. Additionally, BLAVATSKY 1888 claims that it is the

'sign of life, the living, an oath, the covenant... It is the hieroglyphic RU (○) set upright on the Tau-cross'. The same source gives as the earliest Ankh-cross, a loop which combines both a circle and a cross in one image, and which is called the *Ankh-tie*, the *pasa* of Siva. TESTA 1962 gives several forms of the Ankh-cross, of which the following three are representative: 
STEINER 1906 calls the *ankh* the *Tao*, the 'I am' which streamed through the whole world in early days.
See also CROSS, ORIGIN and RU.

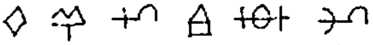
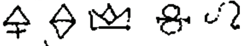
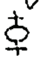
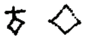
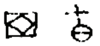
ANNEAL *Alc.* In the early alchemical sense, this word was intended to mean *calcinate*, to 'burn' or 'set on fire', and it is in this sense that the mediaeval sigils recorded by GESSMANN 1906 must be taken, for they almost certainly do not relate to the enamelling or encaustic processes as such: 
See also CALCINATE.

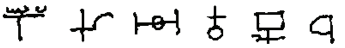
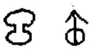
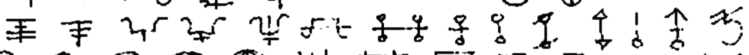
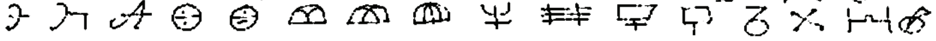
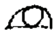
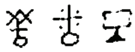
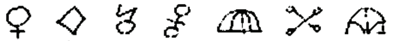
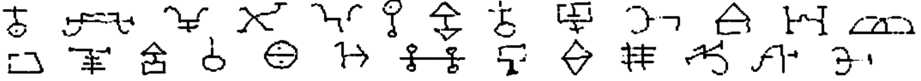
ANNULOS See PLANETARY SYMBOLS.

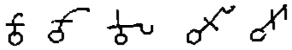
ANNUS See YEAR

ANNUS PHILOSOPHICUS *Alc.* SOMMERHOFF 1701 records that the 'Philosophic year' is actually an ordinary month - a *'mensis vulgaris'*, for which he records the sigils: 
See MONTH and YEAR

ANTARES See COR SCORPIONIS

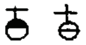
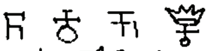
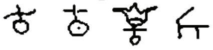
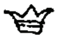
ANTIMONY *Alc.* A large number of sigils for the *stibium* of the early alchemists has survived, and a list of frequently used forms is reproduced by CARBONELLI 1925: 
ALCHYMIA 1563
ALCHEMY 1650 
ALCHEMICAL 17C 
WORLIDGE 1651 
CROLLIUS 1670
SHELTON 17C 

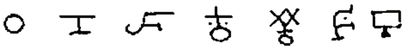
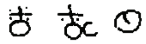
SIGNA 17C  DIDEROT 1763 
GESSMANN 1906 

LUEDY 1928 
SCHNEIDER 1962 gives the sigils  for *antimonium spagyrice praeparatum* - a specialist alchemical form, perhaps - for which SOMMERHOFF 1701 records a large number of forms, not very different from those used for simple 'antimony': 

A Greek sigil is given by BERTHELOT 1885:

ANTIMONY FLOWERS *Alc.* GESSMANN 1906 

ANTIMONY GLASS See ANTIMONY VITRUM

ANTIMONY HEPAR *Alc.* SCHNEIDER 1962

ANTIMONY REGULUS *Alc.* FRANCKLYN 1627 
SOMMERHOFF 1701 
GESSMANN 1906  SCHNEIDER 1962 

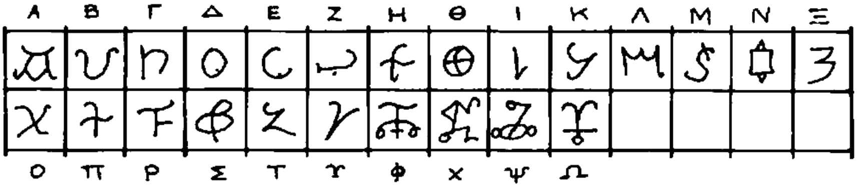
ANTIMONY VITRUM *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 

APADIEL *Mag.* Mediaeval sigil for the demon, given by SCHEIBLE 1848

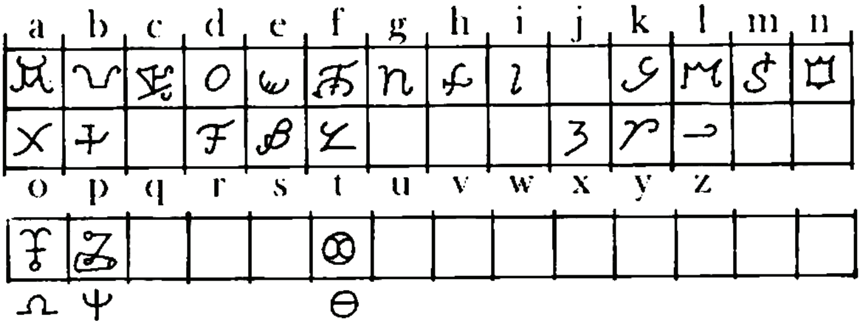
APAS *Occ.* Sigil for the *tattva* which forms the manifestation of the Third Logos on the Astral Plane (see HOULT 1910): AVALON 1919, who records the sigil, says that it is white in colour: This is the oriental equivalent of the esoteric water element, and is associated with the *svadhishthana* or Spleen chakra.

APOLLO *Ast.* A sigil given by THIERENS 1931 for the esoteric planet, which he distinguishes from the common sigil for the SUN *(Helios)*:

APOLLONIAN SCRIPT *Occ.* A late-mediaeval secret alphabet which has been recorded in a number of versions, as for example that given by VIGNERE 1586 to a Greek alphabet (the claim that it was the script of Apollonius of Tyana is of course entirely suppositious):



A version constructed to the Roman alphabet by RIVIERE 1938 is worth recording for it shows the dependence upon the earlier form:



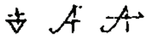
AQUA See WATER

AQUA FOETIDA See AQUA MERCURII

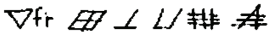
AQUA FORTIS *Alc.* A large number of mediaeval sigils have survived, but usually these consist of a graphic play with either A or F, or with the single letter F and the common sigil for WATER (▽).

ONOMASTICUM 1574

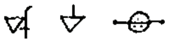
FRANCKLYN 1627

ALCHEMY 1650 

CROLLIUS 1670

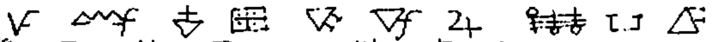
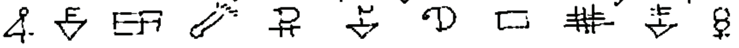
ALCHEMICAL 17C 

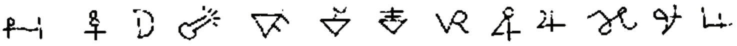
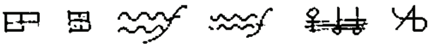
SHELTON 17C

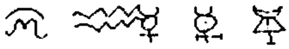
SIGNA 17C 

SCHNEIDER 1962

SOMMERHOFF 1701 records a number of sigils for a formula for *aqua*

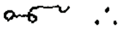
fortis simplex: 


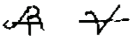
GESSMANN 1906 


AQUA MERCURII *Alc.* SOMMERHOFF 1701 records the following sigils for *aqua foetida:* 

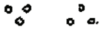
AQUA PLUVIALIS See RAIN WATER

AQUA REGIS *Alc.* A large number of mediaeval sigils has survived, but the majority of these consist of a graphic play with the letter R and the most common sigil for WATER (▽).

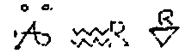
ALCHYMIA 1563 

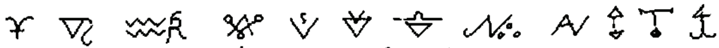
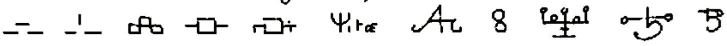
ALCHEMY 1650 

VALENTINE 1671

SHELTON 17C 

SIGNA 17C

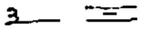
SOMMERHOFF 1701 

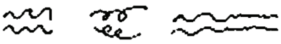
GESSMANN 1906 


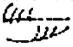
AQUARIUS *Ast.* Sigils for zodiacal sign of the *Waterbearer*, also used indiscriminately for the constellation of the same name. The printed version is based on the most common mediaeval version, given by HYGINUS 1482: and derived ultimately from Egyptian forms (see NEUGEBAUER 1959). Said by AGRIPPA 1510 to be based on the shape of waves, though this is not a water sign. The graphic form is also, rather foolishly, traced by certain modern astrologers to the idea of 'electric waves'.

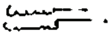
Ancient Egyptian (demotic): BERLIN 42AD

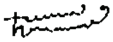
STOBART 2C

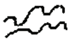
SPIEGELBERG 1911 

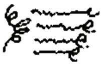
Graeco-Byzantine, c.500AD: NEUGEBAUER 1959 

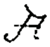
DIGBY 12C 

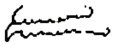
ASTRONOMICAL 1400 

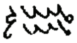
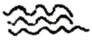
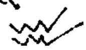
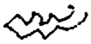
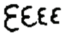
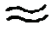
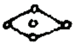
JANJA 14C 

LEUPOLDI 14C 

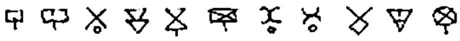
ASTROLOGICAL 15C 

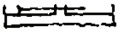
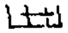
QUADRANTIS 15C 

TABLES 15C 

SIGILLIS 17C  WELLING 1735 
CARRICHTERUS 18C  MAGIE 18C 
LUEDY 1928 records a related sigil from the Syrian alchemical-astrological tradition:  DEUTSCHE 1980 
A sigil for the *constellation* Aquarius is given by LEUPOLDI 14C: 
See also SPIRIT OF AQUARIUS

AQUA VITAE See WATER OF LIFE

AQUISITIO *Geo.* Sigil for one of the sixteen geomantic figures, for which a multitude of variants (dots, stars, floral devices, etc.) is used to denote the same four-fold arrangement: *Aquisitio* is linked by AGRIPPA 1531 with the element of Air, the planet Jupiter and the zodiacal sign Aries. The following sigils are derived from the late mediaeval sources, and are sometimes used to denote the planet JUPITER, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

ARATRON *Mag.* Mediaeval sigil for the planetary spirit of Saturn, given by TRITHEMIUS 1503: 
SCHEIBLE 1848 gives a variant: 

ARCHAI See SPHERE OF VENUS

ARCHANGEL *Occ.* These spiritual beings are traditionally linked with the sphere of Mercury (in the more ancient cosmologies), but SUCHER 1975 appears to link these beings with the sigil for CANCER: ♋
See ANGEL and SPHERE OF MERCURY.

ARCHETYPES *Occ.* In her complex numerological study, BLAVATSKY 1888 lists a number of graphic archetypes which combine in various ways to express occult or hermetic ideas - in this she was following a tradition perhaps introduced by AGRIPPA 1510 and developed by GABELLA 1615. The most important of these archetypes are the central point (·), the *three* (△), the *five* (★) and the *seven* ( ), which may

be symbolised by ( ). A further set of four archetypal sigils are explained at length by WIRTH 1927: ○ + △ □ See in this connexion HERMETIC TETRAD.
The basic archetypes give rise to such symbolism as is found expressed in the sigils for BODY ERECT, CROSS, DECADE, DEITY, ETHERIC, OGDOAD, ONE, SEPTENARY MAN, and so on.

ARCTURUS See ALTAMECH

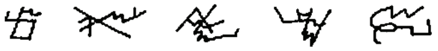
ARENA See SAND

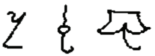
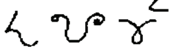
ARGENTUM See SILVER

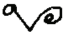
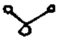
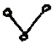
ARGENTUM MUSICUM See SILVER PAINT

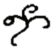
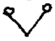
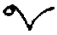
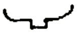
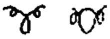
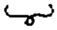
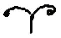
ARGENTUM PICTORIUM See SILVER PAINT

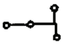
ARGENTUM VIVUM See QUICKSILVER

ARIEL *Mag.* Several mediaeval sigils have been preserved for this demon (or spirit), the more simple of those recorded by SCHEIBLE 1848 being the following: 

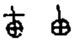
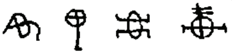
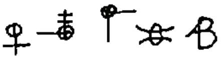
ARIES *Ast.* Sigils for the zodiacal sign of the *Ram,* also used indiscriminately for the constellation of the same name. The printed sigil is derived from the manuscript tradition, such as LAMBECIUS 1500 ♈ and AGRIPPA 1510 V The sigil is said by AGRIPPA 1510 to be based on the shape of the Ram's horns, but this is unlikely. SUCHER 1971 suggests that it is a pictograph of exploding and imploding spirit, whilst GABELLA 1615 explains its form as a graphic expression of the equinox, and gives it a curious sigil (∩.∩) which is linked with one of the sigils for FIRE.
Ancient Egyptian (demotic):
STOBART 2C SPIEGELBERG 1911 
Graeco-Byzantine c.500AD: NEUGEBAUER 1959 

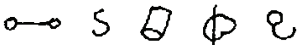
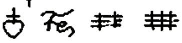
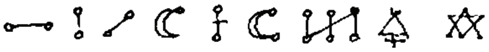
DIGBY 12C
JANUA 14C 
ASTROLOGICAL 15C 
QUADRANTIS 15C
BLUNDEVILLE 1602
SIGILLIS 17C 
SIBLY 1790
MODERN ASTROLOGY 1899
WILCZKOWSKY 1947

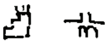
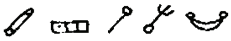
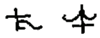
ASTRONOMICAL 1400 
MANSIONIBUS 1482 
BONATTI 15C 
PICCOLOMINI 1558 
PROWSSE 17C
BOUCHE-LECLERCQ 1899 
NEROMAN 1937 
BURCKHARDT 1967 

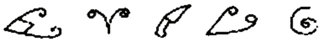
LEUPOLDI 14C gives a sigil for the constellation  for which
AGRIPPA 1510 gives a variant:
LUEDY 1928 records a related sigil from the Syrian alchemical-astrological tradition:
See also MYSTERIOUS PLANETS and SPIRIT OF ARIES

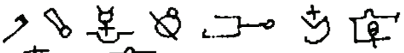
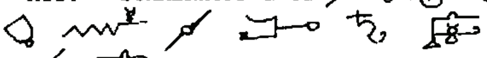
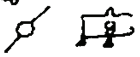
ARISTA See ACHIMER

ARMENIAN BOLE *Alc.* SHELTON 17C 
SOMMERHOFF 1701  GESSMANN 1906 

ARSENIC *Alc.* A multitude of sigils and variants exist, of which the most common are the mediaeval ones reproduced by CARBONELLI 1925:

ALCHYMIA 1563 
PORTA 1593
WORLIDGE 1651 
VALENTINE 1671
SHELTON 17C
SHEPHERD 1971

ONOMASTICUM 1574 
ALCHEMICAL 17C 
KOCH 1930 

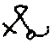
A number of sigils are recorded by BERTHELOT 1885 from ancient Greek manuscripts: 
See also ARSENIC SUBLIMATE, ARSENIC SULPHURUM, RED ORPIMENT, RED SULPHURET OF ARSENIC, WHITE ARSENIC and YELLOW ARSENIC.

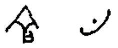
ARSENIC SUBLIMATE *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 
SCHNEIDER 1962 

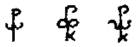
ARSENICUM ALBUM See WHITE ARSENIC

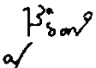
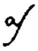
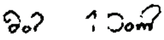
ARSENICUM CITRINUM See YELLOW ARSENIC

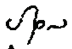
ARSENICUM RUBRUM See RED ORPIMENT

ARSENICUM SULPHURUM *Alc.* Mediaeval sigils given by GESSMANN 1906 

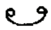
ASBESTOS *Alc.* Two ancient Greek sigils recorded by BERTHELOT 1885: 

ASCENDANT *Ast.* Three variant sigils of *circa* 500AD, graphically derived from the word *horoscopos*, the name originally given in the Greek astrological tradition to the degree of ecliptic ascending in a given chart, are listed by NEUGEBAUER 1959: 
Sometimes an abbreviation for the word *Ascendant*, and even for 'first house' *prima domus*, is also used:

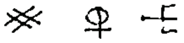
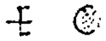
SCHEMA 15C 
SMITH 16C 
GETTINGS 1977 

MARY 16C
ASTROLOGY 17C 
EBERTIN 1970

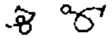
The sigil recorded for *oriens* in MANSIONIBUS 1492 appears to be part of a secret alphabet (since the letter 'd' is named *septentrio*, yet is a letter never used for the *Imum Coeli*).

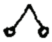
ASCENDING NODE *Ast.* The north NODE of astrology has from ancient times been signified by the sigil but the following form is copied from an ancient Greek text by OMONT 1894  This is said to be the *kephali* or *anabibazon*, the equivalent of the modern CAPUT of modern astrology, but the sigil is probably a mistake, the correct form being given in the same manuscript for the CAUDA, the

Greek *oura* or *katababazon:*

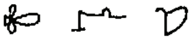
ASHES *Alc.* VALENTINE 1671 SIGNA 17C 
DIDEROT 1763 
See also ASHES OF LEAD and ASHES OF WOOD

ASHES OF HARTS EASE *Alc.* CROLLIUS 1670

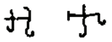
ASHES OF LEAD *Alc.* Mediaeval sigils given by GESSMANN 1906: 

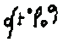
ASHES OF TIN *Alc.* SOMMERHOFF 1701 

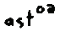
ASHES OF WOOD *Alc.* Mediaeval sigil given by GESSMANN 1906:

ASMODEL *Mag.* Three of the most common mediaeval sigils for the 'angel' of Taurus, recorded by BRAHE 1582: 
See also SPIRIT OF TAURUS.

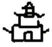
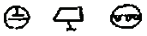
ASTEROID *Ast.* Modern sigil given by NEROMAN 1937:

ASTRAL WORLD *Occ.* Mediaeval sigils given by KIRCHER 1655 for the *sidereum,* by which he probably meant the 'astral world', rather than the *stellatum,* or zone of the fixed stars: 
See also ANIMALIA and ANIMATE WORLD.

ASTROLOGER *Ast.* A fifteenth-century contraction for *astrologus* is recorded by CAPPELLI 1949: 

ASTRONOMIA *Ast.* A mediaeval contraction is recorded by CHASSANT 1884, though there is little difference between *astronomia* and *astrologia* in mediaeval texts: 

ATHANOR *Alc.* Most of the sigils for the constant-heat digesting

furnace of exoteric alchemy consist of vestigial drawings, and are scarcely sigils as such. DIDEROT 1763 gives a fairly standard common example: 
GESSMANN 1906 records three mediaeval sigils under the name of *Atheneum:* 
See also AHENUM and CUCURBITA

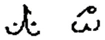
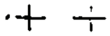
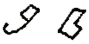
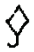
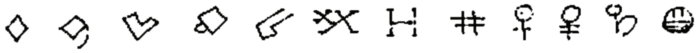
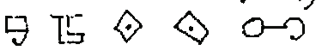
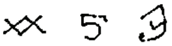
ATHENEUM See ATHANOR

ATHER See ETHERIC

ATLANTIDES See PLEIADES

ATLANTIS *Occ.* BLAVATSKY 1888 gives the sigil for the 'earth globe' esoterically seen as the *'unity of the spiritual world'* - the top half of the circle being contrasted with the duality of the lower half, the symbol of the duality of the *'material world'*, which she sees as a fitting sigil to express the Earth state when the male-female polarity fully developed. The sigil may therefore be taken as relating to the *Epoch* of Atlantis, rather than to the continental mass itself. See also EARTH.

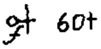
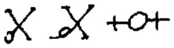
ATRAMENTUM See VITRIOL

AURICHALCUM *Alc.* BERTHELOT 1885 records two ancient Greek sigils from manuscripts: 
ONOMASTICUM 1574  CROLLIUS 1612 
CROLLIUS 1670 
SOMMERHOFF 1701 

SCHNEIDER 1962 

AURIPIGMENTUM See ORPIMENT

AURUM See GOLD

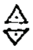
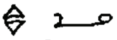
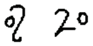
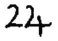
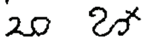
AURUM FOLIATUM   See GOLD LEAF

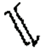
AURUM MUSICUM   *Alc.*   SIGNA 17C  ALCHEMICAL 17C
SCHNEIDER 1962
SOMMERHOFF 1701 records the following as *aurum pictorium:* 

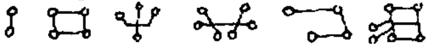
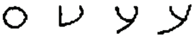
AURUM PICTORIUM   See AURUM MUSICUM and GOLD PAINT

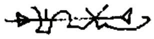
AURUM POTABILE   See POTABLE GOLD

AUTUMN   *Occ.*   Sometimes the sigils are used in the seasonal sense, but at other times there is the more specific sense of *harvest,* of the Jupiterian process.

FRANCKLYN 1627 
SHELTON 17C 
GESSMANN 1906 
KOCH 1930
ALCHEMY 1650 
SOMMERHOFF 1701 

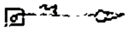
AVACHIEL   *Mag.*   Mediaeval sigil given by AGRIPPA 1531 as ruling spirit of zodiacal Sagittarius:  The same spirit was supposed by HEYDON 1664 to be a geomantic genius of AQUISITIO.

AYN   *Occ.*   The sixteenth letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many sigillic derivatives are given within the tradition of secret alphabets, as for example in the well-known series recorded by BARTOLOZZI 1675:  WIRTH 1927 equates *Ayn* with the Tarot arcanum the HOUSE OF GOD, with the constellation *Ophiucus* and the zodiacal sign SCORPIO.   In his record of the vestigial pictographic forms, he suggests a link with the concept of the *Eye:* 

AZERVEL   *Mag.*   SCHEIBLE 1848 records a sigil intended as the 'afternoon symbol' for the demon: 

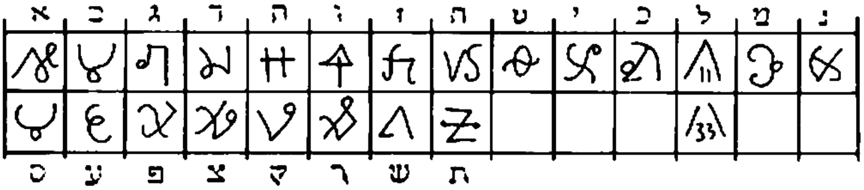
AZOTE   *Alc.*   DALTON 1808

B

BABALEL *Mag.* A sigil given by AGRIPPA 16C for one of the two demons associated with the planet Mars: 

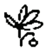
BABCHIEL See SPIRIT OF PISCES.

BABYLONIAN SCRIPT *Occ.* One of the many forms for this secret alphabet is recorded by VIGNERÉ 1586:

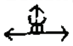
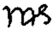
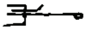

א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

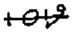
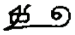
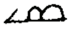
This alphabet is one of the HEBRAIC SCRIPTS, and appears to be very closely related to the so-called CHALDEAN SCRIPT.
See SECRET SCRIPTS

BACCHUS *Ast.* Sigil introduced by THIERENS 1931 for the 'planetary principle' of the Roman *Bacchus*, the Greek *Dionysos:*

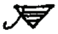
BALM *Alc.* Two mediaeval sigils recorded by DIDEROT 1763: 

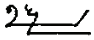
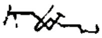
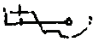
BALNEUM MARIAE See GRADES OF FIRE.

BARBIEL *Mag.* Several mediaeval sigils have survived for this demon, of which the one recorded by SCHEIBLE 1848 is the most simple:  The name is used also for the 'angel of Scorpio', for which BRAHE 1582 records three sigils:   See also SPIRIT OF SCORPIO.

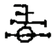
BARCHIEL *Mag.* BRAHE 1582 gives two sigils for this demon   whilst AGRIPPA 1531 records a sigil which is linked with the geomantic tradition: 

BARYTES *Alc.* DALTON 1808

BATH *Alc.* SOMMERHOFF 1701 gives sigils specifically for the *Balneum Mariae*  GESSMANN 1906 gives but see GRADES OF FIRE for the more specialist sigils.

BAZARACHIEL *Mag.* Three mediaeval sigils recorded by SCHEIBLE 1848 for this demon:   

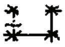
BEELZEBUB *Mag.* The sigil given by SCHEIBLE 1848 is merely an abbreviation and this demon is more frequently depicted in the form of a fly, sometimes in a vestigial drawing, in reference to the supposed meaning of his name as *Lord of the Flies*.

BEFAFES *Mag.* One of two sigils for demons linked with the planet Mars, given by AGRIPPA 16C: 

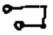
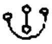
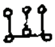
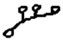
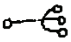
BEGINNING See ALPHA and MORTAL ADAM

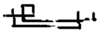
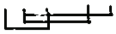
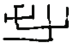
BELL METAL *Alc.* Mediaeval sigil for *aes campanorum* given in SIGNA 17C: GESSMANN 1906 gives:

BELOCH *Mag.* Name (perhaps confused with *Beliar*) and sigil given by

HEYDON 1664 for spirit, intended to represent the letter B in the secret alphabet of 'Angels and Genii': 

BENJAMINE FLOWERS *Alc.* Mediaeval sigils recorded by GESSMANN 1906:

BETH *Occ.* The second letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which very many derivative sigillic forms are preserved within the tradition of secret alphabets, of which the most well-known are those recorded by BARTOLOZZI 1675:     
WIRTH 1927 equates *Beth* with the Tarot arcanum LADY POPE, and with the constellation *Cassiopeia*. In his list of pictorial derivatives for the the letter, he suggests an association with the idea of a Camel, but the vestigial drawing was almost certainly a 'house', a concept which is reflected in the sound-value of the letter:

BETHOR *Mag.* Mediaeval sigil for planetary spirit of Jupiter recorded by TRITHEMIUS 1503 
SCHEIBLE 1848  SHEPHERD 1971 

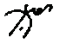
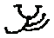
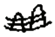
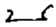
BEZOAR STONE *Alc.* Several variant forms of a simple graphic are given by GESSMANN 1906:

BILE *Alc.* BERTHELOT 1885 records the following sigil from an early Greek manuscript which is clearly a short-form for *chyle*:

BIQUINTILE *Ast.* Sigil for the astrological aspect of 144° given by RAPHAEL 1900:
SIMMONITE 1890 records a common abbreviation: BQ

BIRDSEGGS *Alc.* BERTHELOT 1885 records a sigil from an early Greek manuscript:

BIRTHPLACE See RU.

BISMUTH *Alc.* Mediaeval sigil given by SIGNA 17C  with a later version recorded by DIDEROT 1763:
LUEDY 1928  SCHNEIDER 1962  

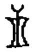
BITUMEN STONE *Alc.* SOMMERHOFF 1701

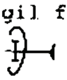
BLACKMAL *Alc.* ALCHEMICAL 17C

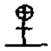
BLACK SOAP *Alc.* DIDEROT 1763

BLACK SULPHUR See BRIMSTONE and SULPHUR NIGRUM

BLACK TALC *Alc.* Two mediaeval sigils recorded by DIDEROT 1763:

BLEND *Alc.* Mediaeval sigils recorded by DIDEROT 1763: 

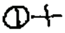
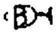
BLISDON *Mag.* Sigil for a demon linked with the planet Mercury, given by AGRIPPA 16C: 

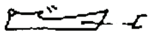
BLOODSTONE *Alc.* Mediaeval sigil given by SHELTON 17C  with a somewhat dubious alternative by FRANCKLYN 1627: O

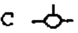
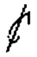
See also HAEMATITE

BLUE *Alc.* BERTHELOT 1885 records the following short-form from an ancient Greek manuscript:
Two variants, presumably mediaeval, are given by DIDEROT 1763:

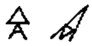
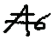
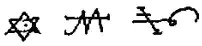
But see also *lapis lazuli* under LAPIS

BLUE VITRIOL *Alc.* SOMMERHOFF 1701 
DIDEROT 1763 
But see VITRIOL

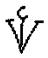
BOBOGEL *Mag.* One of two demons linked with the Sun, recorded by AGRIPPA 16C: 

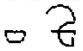
BODY *Occ.* Mediaeval sigil given by SIGNA 17C  A later form recorded by GESSMANN 1906 is presumably derived from the Latin *corpus:* 

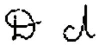
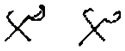
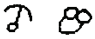
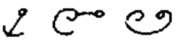
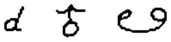
BODY ERECT *Occ.* In her graphic system of symbolism, BLAVATSKY 1877 gives | but see also ONE.

BOIL *Alc.* SIGNA 17C 
SOMMERHOFF 1701  GESSMANN 1906 
See also GRADES OF FIRE

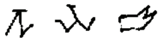
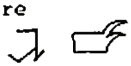
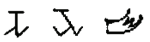
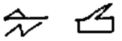
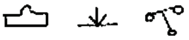
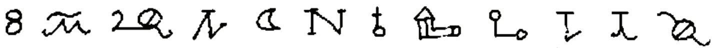
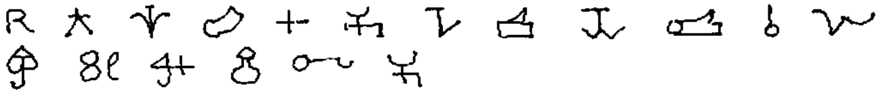
BOILED OIL *Alc.* Mediaeval sigil given by GESSMANN 1906:

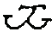
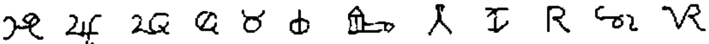
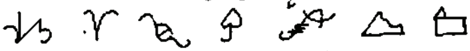
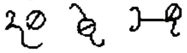
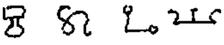
BOILED WINE *Alc.* Mediaeval sigil given by GESSMANN 1906 

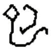
BOILER *Alc.* Most forms for the alchemical *cucurbita* are vestigial drawings, though DIDEROT 1763 gives two sigils: 

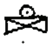
BOLE *Alc.* ALCHEMY 1650  SHELTON 17C 
SOMMERHOFF 1701  GESSMANN 1906 
KOCH 1930 SCHNEIDER 1962 
See also ARMENIAN BOLE, RED BOLE and WHITE BOLE

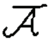
BONES *Occ.* The sigil recorded by CHASSANT 1884 from mediaeval sources is obviously a contraction for the Latin *ossa:*

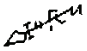
BORAX *Alc.* A large number of sigils, most of them originally mediaeval derivatives, have been recorded: the most common are
WORLIDGE 1651  CROLLIUS 1670 
VALENTINE 1671  FRESNE 1688 
ALCHEMICAL 17C SHELTON 17C 
SOMMERHOFF 1701 


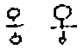
DIDEROT 1763 POISSON 1891 
GESSMANN 1906 

LUEDY 1928  SCHNEIDER 1962 

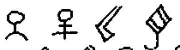
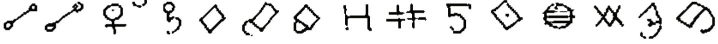
BORNOGO *Mag.* One of the two demons linked with the Sun, recorded by AGRIPPA 16C: 

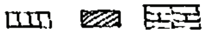
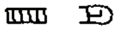
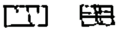
BOTARION *Alc.* The sigil recorded from an ancient Greek manuscript by BERTHELOT 1885 is probably intended to denote a *Digestion Vessel:* 

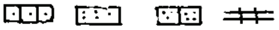
BOTTLE *Alc.* The word in its nounal use is designated usually by a simple vestigial drawing, as in the mediaeval example given by GESSMANN 1906 which represents the *ampulla* of the alchemists. When a verbal use is intended, then a sigil recorded by GESSMANN 1906 may be used which in fact means *'bottle when cleared':*  Sometimes the sigils for LUTUM SAPIENTIAE are used in a strictly esoteric sense for the idea of bottling and sealing, though this is probably a late and inappropriate use of the sigils.

BRACHIUM *Alc.* Sigil given by MANSIONES 14C for the 7th of the mediaeval lunar mansions, called *Al Dhira* in the Arabic system: A sigil for the amulet relating to this lunar mansion (called *finis Geminorum*) is given by ABANO 1303: 

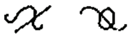
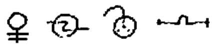
BRASS *Alc.* There is much confusion regarding the alloys of the alchemists, and this naturally reflects in the sigils. In some cases the sigils for *aes* refer to any crude metal dug from the earth; in other cases to the common alloy of copper and tin. The alloy of copper and zinc is probably intended for the majority of the following sigils, but the meaning may only be derived from the context. For example, it is likely that the forms given by GESSMANN 1906 designate COPPER and even *aes ustum.*
VALENTINE 1671 SHELTON 17C 

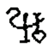
DIDEROT 1763 
GESSMANN 1906 

BRICK *Alc.* The most common sigils are vestigial drawings, as for example those given by GESSMANN 1906: 
DIDEROT 1763  GESSMANN 1906 

BRICK DUST *Alc.* As with the sigils for BRICK, the most common forms are vestigial drawings, as for example those given by GESSMANN 1906 below. Sigils are also derived from the initials of the Latin *farina laterum*, as for example in the forms given by DIDEROT 1763:
GESSMANN 1906 

BRIMSTONE *Alc.* A sigil is given under this name by KOCH 1930 but this is actually the late-mediaeval form for 'black sulphur' - see SULPHUR NIGRUM - 'brimstone' being the vernacular at one time for SULPHUR.

BRONZE *Alc.* The observations under BRASS are relevant to this metal, though bronze is an alloy more easily identifiable through the sigils, being more commonly the *aes* of the alchemists. However, confusion still reigns, and sigils for BRASS and COPPER are often employed in cases where *bronze* should be sigillated.
ALCHEMICAL 17C  GESSMANN 1906 
See also BELL METAL.

BRORGES *Mag.* Sigil for the demon linked with the planet Saturn, given in AGRIPPA 16C: 

BURNED ALUM See CALCINATED ALUM

BURNED BRASS See AES USTUM

BURNED COPPER See AES USTUM

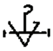
BURNED HARTSHORN See HARTSHORN

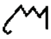
BURNED LEAD See CALCINATED LEAD

BURNED PEBBLE *Alc.* GESSMANN 1906

BURNED TARTAR See CALCINATED TARTAR

BURNED VITRIOL See CALCINATED VITRIOL

BUTMONO *Mag.* Sigil for the demon linked with the planet Jupiter, given by AGRIPPA 16C: 

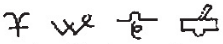
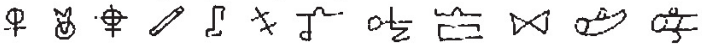
BY DEGREES *Alc.* Mediaeval sigil for a term used in alchemy meaning *'gradually'* or *'in stages'*, and having nothing to do with the term used in its astrological sense. ALCHEMICAL 17C: 

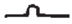
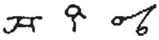
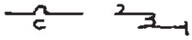
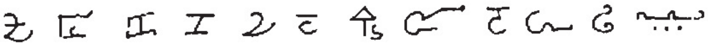
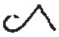
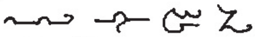
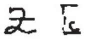
BYSS *Occ.* LAW 1772 See ABYSS

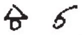
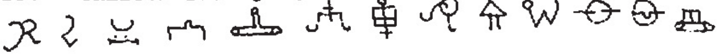
C

CABBALISTIC SCRIPT See HEBRAIC SCRIPT

CADENT *Ast.* Modern sigil given by DE VORE 1947 for both the 'cadent house' and the 'cadent sign':

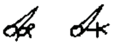
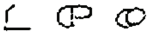
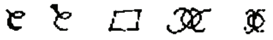
CALAMINE *Alc.* SIGNA 17C 
GESSMANN 1906 

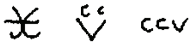
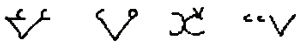
CALCINATE *Alc.* The most common mediaeval sigils appear as part of a compound in the form recorded by FRANCKLYN 1627: 
ALCHYMIA 1563  FRANCKLYN 1627 
SHELTON 17C
SOMMERHOFF 1701 
POISSON 1891 
GESSMANN 1906  LUEDY 1928
SCHNEIDER 1962 
See also CALCINATION

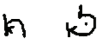
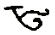
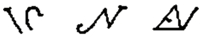
CALCINATED ALUM *Alc.* SHELTON 17C 
SOMMERHOFF 1701 

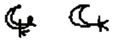
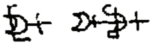
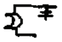
CALCINATED BRASS See AES USTUM

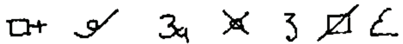
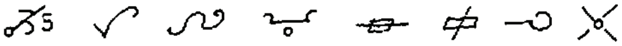
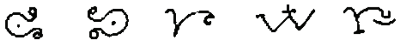
CALCINATED COPPER See AES USTUM

CALCINATED GOLD *Alc.* Two ancient Greek sigils are recorded by BERTHELOT 1885:  DIDEROT 1763  GESSMANN 1906 
A mediaeval sigil recorded by GESSMANN 1906 perhaps refers to the alchemical process of *'calcination of gold'*:

CALCINATED HARTSHORN *Alc.* SOMMERHOFF 1701  GESSMANN 1906 

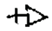
CALCINATED LEAD *Alc.* Two sigils from the Greek alchemical tradition are recorded by BERTHELOT 1885  SOMMERHOFF 1701  GESSMANN 1906 

CALCINATED SILVER *Alc.* Two sigils are recorded from the Greek alchemic tradition by BERTHELOT 1885 
The sigils recorded by SOMMERHOFF 1701  and that derived from this source by GESSMANN 1906  probably refer to the alchemical process of 'silver calcination'.

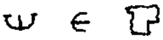
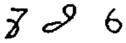
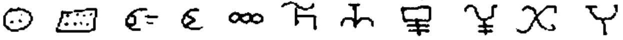
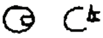
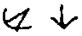
CALCINATED TARTAR *Alc.* ALCHEMICAL 17C   GESSMANN 1906 

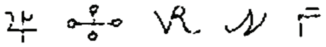
CALCINATED TIN *Alc.* A sigil derived from the Greek alchemical tradition is recorded by BERTHELOT 1885:

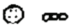
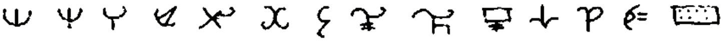
CALCINATED VITRIOL *Alc.* SHELTON 17C

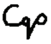
CALCINATION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sigil for the sign or constellation *Aries*, either to symbolise the alchemical process of *calcination* or (less likely) the alchemical ANTIMONY. See CALCINATE.

CALX *Alc.* The sigils sometimes clearly refer to the ancient meaning of *lime* or QUICKLIME, sometimes to the more modern meaning of the powder or friable substance obtained by the calcination of metals or minerals.

CROLLIUS 1670 VALENTINE 1671 
SHELTON 17C SIGNA 17C 
SOMMERHOFF 1701 
LUEDY 1928  SCHNEIDER 1962 
See also CALX CHYMICUS, CALX METALLORUM, CALX OVORUM and CALX TARTARIS
Under the heading *Calx* SOMMERHOFF 1701 lists also *Calx Saturni:*
Calx Solis and *Calx Veneris:*

CALX CHYMICUS *Alc.* Mediaeval sigils recorded by ALCHEMICAL 17C:


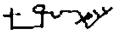
CALX METALLORUM *Alc.* A large number of mediaeval sigils is recorded by GESSMANN 1906, of which the following are worth recording: 


CALX OVORUM *Alc.* WORLIDGE 1651 SCHNEIDER 1962 

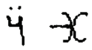
CALX SOLIS See CALX

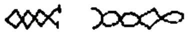
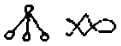
CALX TARTARIS *Alc.* WORLIDGE 1651
VALENTINE 1671
But see also CALX

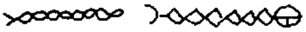
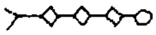
CALX VIVA See QUICKLIME

CAMAEL *Mag.* Mediaeval sigil for the 'angel' of Mars, given by BARRETT 1801, but derived from the sigil given by TRITHEMIUS 1503 for SAMAEL: 

CAMBRIEL *Mag.* Sigil for geomantic spirit given by HEYDON 1664, perhaps in error from AGRIPPA 1531:

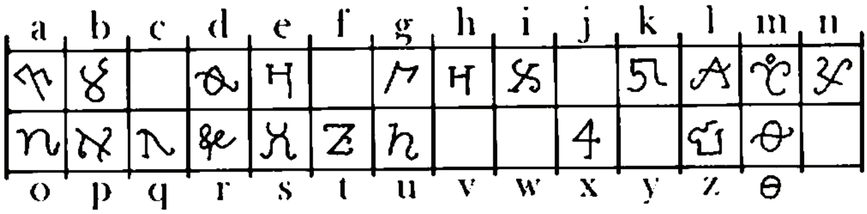
CAMPHOR *Alc.* SIGNA 17C 

SOMMERHOFF 1701  DIDEROT 1763 

GESSMANN 1906  POISSON 1891 

ALBERTUS 1974

CANANEAN SCRIPT *Occ.* One of the numerous scripts preserved under this name is the version given in relation to the Roman alphabet by RIVIERE 1938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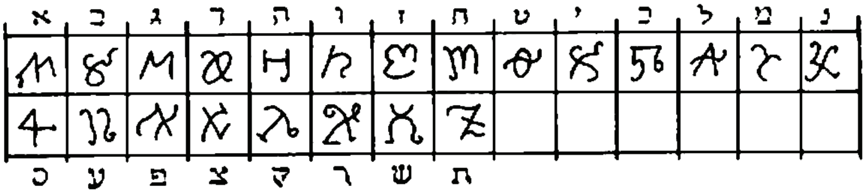
This secret alphabet was originated for the Hebrew alphabet (see for example HEBRAIC SCRIPT), and has been taken over from one of the several versions called the CHALDEAN SCRIPT: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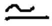
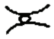
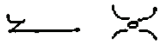
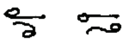
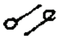
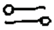
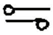
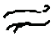
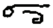
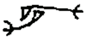
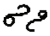
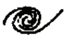
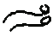
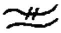
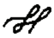
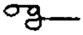
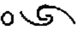
CANCER *Ast.* Sigils for the zodiacal sign of the *Crab*, used indiscriminately for the constellation of the same name. Printed version of the sigil derived from one of several related forms in the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below), given by HYGINUS 1482: Said by AGRIPPA 1510 to be based on the movement of the crab, though this is entirely fanciful.

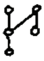
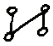
Ancient Egyptian (demotic): BERLIN 42AD 

STOBART 2C  SPIEGELBERG 1911 

Graeco-Byzantine, c.500AD: NEUGEBAUER 1959 

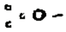
ASTROLOGICAL 14C 

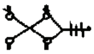
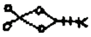
JANUA 14C
MANSIONIBUS 1482 
BONATTI 15C 
TABLES 15C 
HERMETIS 16C
TRITHEMIUS 1650 
TRACTS 17C 
WELLING 1735 
STEINER 1910 
BURCKHARDT 1967
RUDHYAR 1970
LEUPOLDI 14C 
ASTROLOGICAL 15C 
QUADRANTIS 15C
SCHYNAGEL 1500
SIGILLIS 17C 
ASTROLOGY 17C 
VALLEMONT 1707
STEINER 1906
SUCHER 1958
EBERTIN 1970
SUCHER 1970 

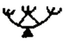
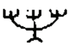
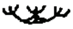
LEUPOLDI 14C gives a sigil for the constellation Cancer  as does AGRIPPA 1510: 

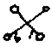
See also COSMIC EGG, MOON ARCANUM and SPIRIT OF CANCER

CANE *Alc.* Two mediaeval sigils recorded by GESSMANN 1906:

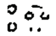
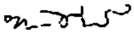
CANIS *Ast.* Sigil for the 13th lunar mansion, called *Al Awwa* in the Arabic system, given in MANSIONES 14C: 

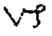
CANIS MAJOR *Ast.* Mediaeval sigil for the binary *alpha Canis Majoris*, sometimes called *Sirius*, given in HERMETIS 13C: 
A related variant is given by AGRIPPA 1510, which has become the standard sigil in astrology: 

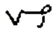
CANIS MINOR *Ast.* Mediaeval sigil for the binary *alpha Canis Minoris*, sometimes called *Procyon*, given in HERMETIS 13C: 
A related variant given in AGRIPPA 1510 has become the standard sigil in astrology:  EVANS 1922 

CAPELLA *Ast.* Mediaeval sigil for the fixed star *alpha Aurigae*, given in HERMETIS 13C under the name of ALAYOCH 
this sigil was wrongly transmitted by AGRIPPA 1510, with the result that the sigil in common use may be confused with that for ALDEBARAN.

The CUPELLA is sometimes called a 'capella'. See also ALAYOCH

CAPILLUS *Ast.* Sigil for the eleventh lunar mansion, called *Al Zubrah* in the Arabic astrological system, given by MANSIONES 14C: 
A sigil for the amulet linked with this mansion, called *Venter Leonis*, is recorded by ABANO 1303: 

CAPRICORN *Ast.* Zodiacal sign of the *Goat-fish*, frequently mis-termed the *Goat:* the sigils are used indiscriminately for the constellation of the same name. AGRIPPA 1531 derives the mediaeval sigil from the tail of the goat, but this is entirely fanciful, and it is likely that the common form is derived from the duality of the *goat-fish* form. The printed version is from the manuscript tradition, as given by HYGINUS 1482 FIRMICUS 1499 and LILLY 1647 
The sigils for this sign are numerous, and to avoid confusion the entries below have been set out in three sections - *MODERN VARIANTS, COMMON VARIANTS (on the modern forms)*, and *RARE* forms.

MODERN VARIANTS
SIBLY 1790
MODERN ASTROLOGY 1899 
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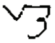
SUCHER 1970 
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VREEDE 1954
BURCKHARDT 1967
HADES 1969

COMMON VARIANTS
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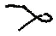
SCHYNAGEL 1500 
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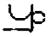
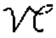
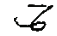
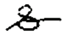
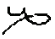
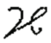
AGRIPPA 16C 
MARY 16C 
BLUNDEVILLE 1602 
ALCHYMICAL 17C 
LUCCA 17C 
TABLE 17C 
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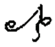
DARIOT 1557 
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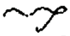
HERMETIS 16C 
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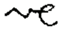
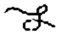
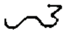
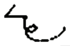
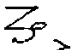
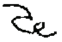
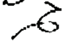
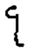
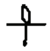
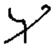
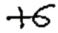
HOROSCOPE 1614 
RULES 17C 
VALLEMONT 1707 

WELLING 1735 
GEHEIME 1785 
CARRICHTERUS 18C 
SYSTEMES 18C 

RARE

Ancient Egyptian (demotic): BERLIN 42AD
STOBART 2C
SPIEGELBERG 1911  

Graeco-Byzantine, c.500AD: NEUGEBAUER 1959

ASTROLOGICA 14C 
DESTINATIONUM 14C 
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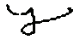
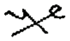
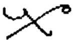
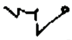
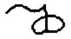
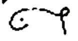
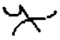
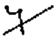
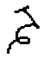
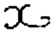
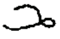
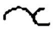
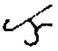
LEUPOLDI 14C 
MANSIONIBUS 1482 
ASTROLOGICAL 15C 
BONATTI 15C 
FREGOSUS 15C 
QUADRANTIS 15C 
TABLES 15C 
LAMBECIUS 15C 
TRITHEMIUS 1503 
AGRIPPA 1510 
THURNEYSSER 1570 
THURNEYSSER 1574 
BLUNDEVILLE 1602 
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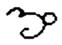
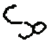
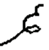
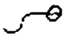
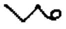
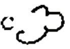
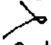
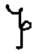
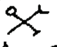
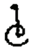
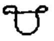
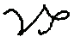
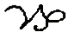
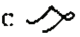
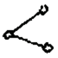
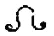
HEYDON 1650 
BELOT 1667 
ASTROLOGY 17C  
LEROY 17C 
MAGICI 17C  
PROWSSE 17C 
SIGILLIS 17C 
SOMMERHOFF 1701  
FREHER 1717  
PYTHAGORAS 18C 
WILSON 1820
GESSMANN 1906
SUCHER 1975

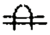
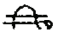
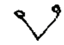
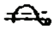
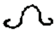
LUEDY 1928 records a related sigil from the Syrian astrological tradition:

LEUPOLDI 14C gives a sigil for the constellation: 

See also SPIRIT OF CAPRICORN

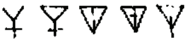
CAPUT *Ast.* Usually the single word *caput* in an astrological context refers to *caput draconis*, 'the dragon's head', originally an astrological term, but now used in astrological, alchemical and geomantic contexts. The term in its astrological sense refers to the Moon's north Node, the point at which the ascending orbit of the Moon intersects the ecliptic. The sigil most commonly used is mediaeval in origin, derived from the ancient Greek (see NODE), as for example the form given by LILLY 1647:  The entry below is divided into two parts - one listing the astrological and alchemical sigils, the other listing the geomantic sigils.

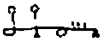
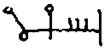
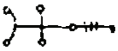
ASTROLOGICAL AND ALCHEMICAL

ASTROLOGICA 14C 
CANONES 15C 
SIGNIFICATIONES 15C
SCHYNAGEL 1500 
JANUA 14C
BONATTI 15C
TABULAE 15C 
DEUTSCHE 1961 

A mediaeval abbreviation is given by CHASSANT 1884:
It is not uncommon for modern ephemerides to give this sigil in a form which may be confused with that more accurately used for LEO:

GEOMANTIC

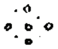
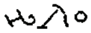
The most common form is that used for one of the sixteen geomantic figures: This *caput draconis* is linked by AGRIPPA 1531 with the element Earth and the zodiacal sign Virgo: a multitude of variants (stars, dots, floral devices, etc.) is used to denote the same fourfold arrangement. The following sigils are from late mediaeval sources, and are sometimes used in astrological and magical contexts to connote the force and nature of astrological *caput* (above) as for example in TRITHEMIUS 1503.
AGRIPPA 1531  the same source gives also the form which is surely wrong.
HEYDON 1664 records a sigil which is also incorrect.

CAPUT ALGOL *Ast.* Mediaeval sigil for fixed star reputed to be the most evil in the skies, the modern *beta Persei*, given by HERMETIS 13C in an original form:  EVANS 1922 (mediaeval): 
A related variant is recorded by AGRIPPA 1510, which has become the standard modern form for the sigil: 

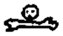
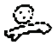
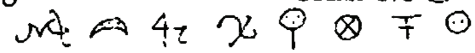
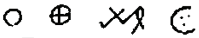
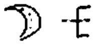
CAPUT ARIETIS See CORNUA ARIETIS

CAPUT CANCRI See OCULUS

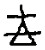
CAPUT CANIS *Ast.* The 5th of the lunar mansions, called *Al Hak'ah* in

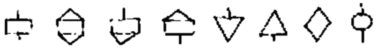
the Arabic astrological system, a sigil for which is given by MANSIONES 14C: 
A sigil, or group of sigils, linked with this mansion (under the name of *finis Tauri et Geminorum*), is recorded for amuletic use by ABANO 1303: 

CAPUT DRACONIS See CAPUT

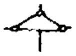
CAPUT MORTUUM *Alc.* Usually this alchemical residue is signified by a vestigial drawing of a human skull, the 'death's head', but one or two other variants exist:
WORLIDGE 1651  VALENTINE 1671 
ALCHEMICAL 17C SIGNA 17C
SOMMERHOFF 1701 
CARRICHTERUS 18C DIDEROT 1763
GESSMANN 1906  ALBERTUS 1974
SCHNEIDER 1962 
SOMMERHOFF 1701 gives the sigil for *terra damnata.*

CAPUT TAURI See COR TAURI

CARBON DIOXIDE *Alc.* SCHEFFERS 1775 gives the sigil  for his *acidum aereum*, for which BERGMANN 1785 gave the variant:

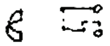
CARCER *Geo.* Sigil for one of the sixteen geomantic figures: A multitude of variants (dots, stars, floral devices, etc.) are used to denote the same four-fold arrangement. *Carcer*, 'prison', is linked by AGRIPPA 1531 with the element of Earth, the planet Saturn, and the zodiacal sign Pisces. The following sigils are derived from the mediaeval tradition, and are sometimes used to denote the planet Saturn, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

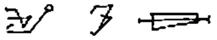
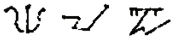
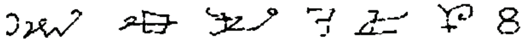
CARDINAL See CARDINALITY

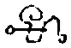
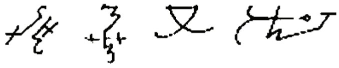
CARDINAL CROSS *Ast.* Sigil introduced, with a complicated supportive rationale, by BAILEY 1934 to represent the four *cardinal* zodiacal signs (Aries, Cancer, Libra and Capricorn): 

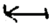
CARDINALITY *Ast.* Modern sigil for the *cardinal* quality, recorded by DE VORE 1947:
See also CARDINAL CROSS.

CASK See CUPELLA

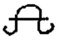
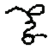
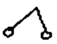
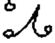
CASSEROLE *Alc.* Two mediaeval sigils recorded by DIDEROT 1763: 

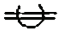
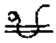
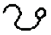
CASSIEL *Mag.* Three mediaeval sigils for this angel of Saturn recorded by BARRETT 1801:  though the last sigil is given by TRITHEMIUS 1503 as for ORIPHIEL.
SCHEIBLE 1848 records many mediaeval variants: 

See also SPHERE OF SATURN

CASSRIEL *Mag.* SCHEIBLE 1848 gives several sigils for this demon: 


CASTOR OIL *Alc.* BERTHELOT 1885 records an ancient Greek sigil for this liquid: 

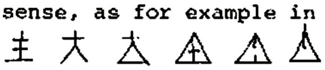
CAUDA *Ast.* Usually the single word *cauda* refers to *cauda draconis* (the dragon's tail), which was originally an astrological term, but which is now used in both alchemical and geomantic contexts as well. In the astrological tradition it was intended to denote the Moon's south NODE, the point at which the descending orbit of the moon intersects the ecliptic. The sigil most commonly used is mediaeval (though derived from the ancient Greek), as given in LILLY 1647: The entries below are divided into two parts, the first being *ASTROLOGICAL*, the second *GEOMANTIC*.
ASTROLOGICAL

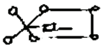
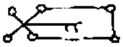
JANUA 14C
BONATTI 15C 
SIGNIFICATIONES 15C 
SCHYNAGEL 1500 
STRAGGLING 1824 

ASTROLOGICAL 15C 
CANONES 15C
TABULAE 15C 
ASTROLOGY 17C 

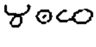
GEOMANTIC

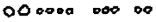
A basic sigil is given for one of the sixteen geomantic figures, called *cauda draconis*: A multitude of variant sigils exists (with stars, dots, floral devices, etc.) used to express the same four-fold arrangement. *Cauda* is linked by AGRIPPA 1531 with the element Fire, and the zodiacal sign Sagittarius. The following sigils are derived from the mediaeval tradition, and are sometimes used in astrological and magical contexts to express the idea of *cauda draconis* in its astrological sense, as for example in TRITHEMIUS 1503.

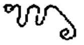
AGRIPPA 1531 

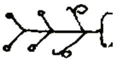
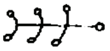
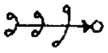
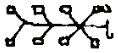
CAUDA CAPRICORNI *Ast.* Mediaeval sigil for the fixed star *delta Capricorni,* sometimes called *Deneb Algedi,* given in HERMETIS 13C  AGRIPPA 1531 gives a variant which has entered the European occult tradition: 

CAUDA LEONIS *Ast.* The 12th of the lunar mansions, called *Al sarfah* in Arabic astrological system, for which MANSIONES 14C gives a mediaeval sigil: -⊖--

A series of sigils linked with this lunar mansion (called *finis Leonis et principis Virginis,* and perhaps linked with SPICA) is given for amuletic use by ABANO 1303: 

CAUDA SCORPIONIS *Ast.* The 19th of the mediaeval lunar mansions, called *Al shaula* in the arabic astrological system, a sigil for which is given by MANSIONES 14C: 

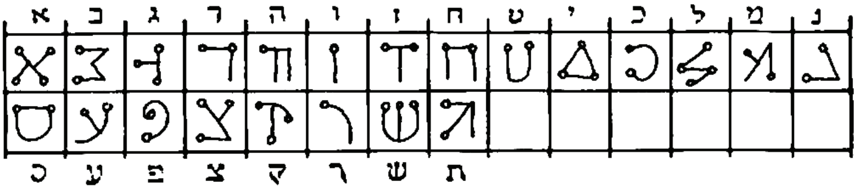
A sigil linked with this lunar mansion (called *finis Scorpionis et caput Sagittarii*) is given for amuletic use by ABANO 1303: 

CAUDA URSAE *Ast.* Mediaeval sigil for the double star *alpha Ursae Minoris*, sometimes called *Polaris*, *Stella Polaris*, *Cynosura* or the *Pole Star*, given by HERMETIS 13C: 
AGRIPPA 1531 gives a variant which has entered the European occult tradition: 
AGRIPPA 1510 gives:  EVANS 1922 (mediaeval): 

CAUSTIC METAL See CALX.

CELANDINE *Alc.* BERTHELOT 1885 records an ancient Greek sigil:

CELESTIAL SCRIPT *Occ.* A number of secret alphabets, variously called 'celestial', 'angelic' or 'supercelestial', has been recorded in various occult texts, among the most well-known of which is that given by AGRIPPA 1531:


א
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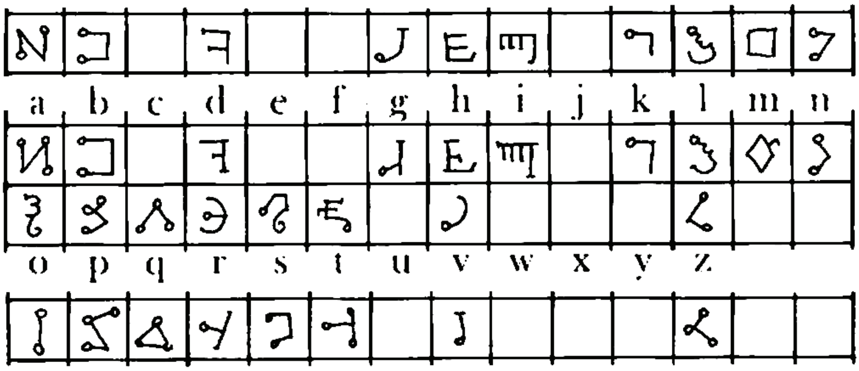
The more or less genuine 'celestial' scripts have been derived from the Hebraic alphabet (see HEBRAIC SCRIPT), but some writers, such as RIVIERE 1938 have adapted these for the Roman alphabet. Below is his 'angelic' alphabet, compared with his 'celestial':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q
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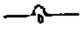
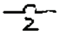
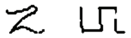
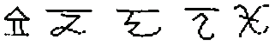
v
w
x
y
z

But see also SECRET SCRIPTS.

CELESTIAL VAPOUR *Alc.* The sigil given in the collection of Greek texts by BERTHELOT 1885 relates to *aithali ouranou:*  which BERTHELOT 1885 translates somewhat materialistically as 'celestial vapour', though the form of the sigil would suggest something of a spiritual nature - perhaps relating to the smoke of the pythonic oracles, or even (though more doubtfully) to the *etheric forces* described in the theosophical tradition.

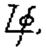
CEMENT *Alc.* In most contexts it is clear that a verbal use is intended by the sigil.
SHELTON 17C  DIDEROT 1763 
GESSMANN 1906 records several mediaeval sigils: 
SCHNEIDER 1962

CENTRAL POINT See ARCHETYPES.

CERA See WAX.

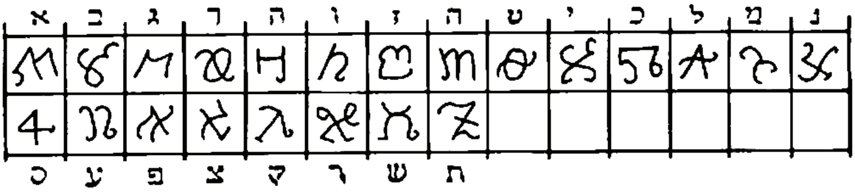
CERES *Ast.* Sigil given by WILSON 1819 for 'planet' (in fact an asteroid) in orbit between Mars and Jupiter:
KOCH 1930 SIDGWICK 1973 Ⓘ

CERUSSA See WHITE LEAD.

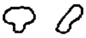
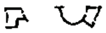
CHALAMINT STONE *Alc.* FRANCKLYN 1627 

CHALCITE *Alc.* The sigil is derived from an abbreviation of the Greek word recorded by BERTHELOT 1885, and probably relates to copper pyrites:

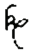
CHALDEAN SCRIPT *Occ.* One of the numerous secret alphabets in the tradition of HEBRAIC SCRIPT. The alphabet recorded here is that given by VIGNERE 1586:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

The alphabet has nothing to do with the historic Chaldean cuneiform, but in mediaeval terminology *Chaldean* was synonymous with *astrologer*.

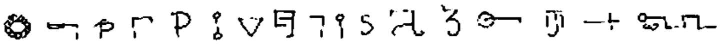
CHALK *Alc.* Two mediaeval sigils are recorded by GESSMANN 1906:  FRANCKLYN 1627 gives two sigils for *'chalk containing gold'*: 

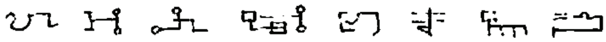
CHAOS *Occ.* DEE 1564 gives the sigil but see also ELEMENTS and ABYSS.

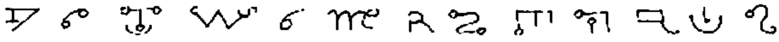
CHARACTER *Occ.* A short-form or abbreviation for *character* in the sense of 'sigil', and with reference to the planetary or alchemical symbols, is found only in manuscripts, as for example in CONJURATION 14C:  There exists a wide range of different sigils referred to in occult literature as 'characters', many of which are listed in this dictionary under the heading of PLANETARY SYMBOLS: but see also CHARACTERS OF ELEMENTS and HERMETIC SIGIL.

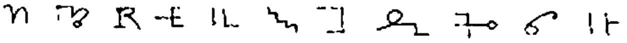
CHARACTERS See PLANETARY SYMBOLS.

CHARACTERS OF ELEMENTS *Alc.* The following sigils are given by BRAHE 1582 as *characters*, but these are not intended to act as sigils in the ordinary sense for the relevant elements: they are intended for simple amuletic use.

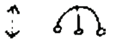
AIR: 

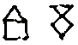
EARTH: 

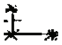
FIRE: 

WATER: 

For the traditional forms, see AIR, EARTH, ELEMENTS, FIRE, QUINTESSENCE, THREE AIRS, THREE EARTHS, THREE FIRES, THREE WATERS and WATER.

CHARCOAL *Alc.* Two mediaeval sigils given by GESSMANN 1906: 

CHARIOT *Occ.* WIRTH 1927 relates this 7th arcanum of the Tarot pack to the Hebraic ZAIN, and associates with it the sigil which is the so-called CROSS of Lorraine, which WIRTH 1927 sees as the primitive form of the *Zain* (though a more precise etymology for the graphic vestigial form is that of a 'decorative staff' within the Egyptian hieroglyphics). WIRTH 1927 also associates the two sigils  with the arcanum, presumably because these are to be found within the compositional structure of the design.

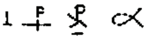
CHENOR *Mag.* Sigil used for a spirit (perhaps the original *Chaniel*) by HEYDON 1664 to represent the letter C in the secret writing called the 'Alphabet of Angels and Genii': 

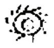
CHERUBIM *Occ.* SUCHER 1975 appears to link the sigil for *Aquarius* ♒ with the sphere of the Seraphim, which is traditionally associated with either the 'sphere' of the *stellatum* or with the zodiacal sphere itself. In effect, each of the sigils for the four *fixed* signs of the zodiac (TAURUS, LEO, SCORPIO and AQUARIUS) could theoretically be used to represent one of the individual *cherubs*, but most symbolists have recourse to pictorial images, rather than sigils.

CHRIST *Rel.* A large number of sigils, most often involved with the symbolism of the CROSS, have been used to symbolise *Christ*, and the following consists merely of a selection taken from occult sources:

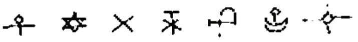
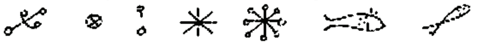
SCHEIBLE 1848

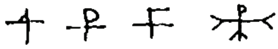
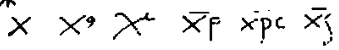
BOCK 1931

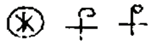
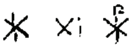
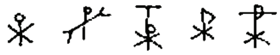
SHEPHERD 1971 

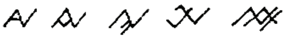
VERARDI 1972 

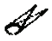
GETTINGS 1978

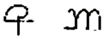
TESTA 1962 gives a whole series of 'gnostic Samaritan-Christian' sigils which might be said to symbolise *Christ*: 


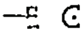
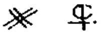
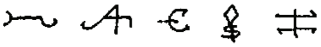
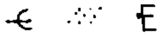
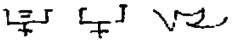
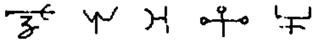
The same source lists also a number of related sigils under CHRISTMON and JESUS, along with 
CHASSANT 1884 records a mediaeval range: 
See also CHRIST TRIUMPHANT.

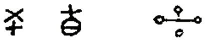
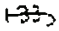
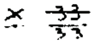
CHRISTMON *Rel.* Very many mediaeval and modern variants are recorded, most of them relating in effect to CHRIST or CROSS.
KOCH 1930 gives  whilst TESTA 1962 records some early sigils derived from the Judaeo-Christian tradition: 


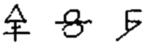
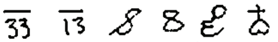
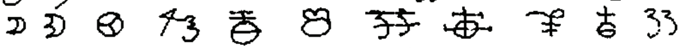
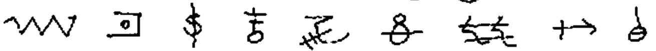
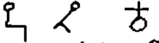
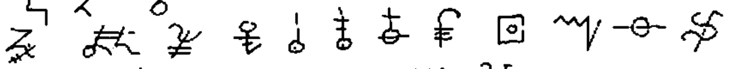
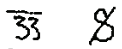
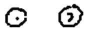
CHRIST TRIUMPHANT *Rel.* A series of sigils recorded by TESTA 1962 relates to a graphic tradition which abbreviates the sign of Victory (N-IC-A) with the V (VAU) of Jesus: 
The magical alphabet of *Anael* in SCHEIBLE 1848 gives a sigil for *Christ Triumphant:*
See also CHRIST, CHRISTMON and JESUS.

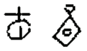
CHRYSOCOLLA *Alc.* Early mediaeval sigil, probably derived from the ancient Greek, recorded by SHEPHERD 1971 for *solder of gold:* 

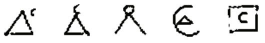
CHRYSTALLUS *Alc.* Two sigils given by SIGNA 17C: 

CINDERS *Alc.* WORLIDGE 1651  CROLLIUS 1612
VALENTINE 1671 SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 GESSMANN 1906 
For *cinis clavellatis* SOMMERHOFF 1701 gives 
For *cineris salicis* SIGNA 17C gives 

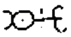
CINNABAR *Alc.* The common alchemical term for the red form of *mercuric sulphide* - though the sigil is also used for the pigment *vermilion.*
WORLIDGE 1651  CROLLIUS 1612
CROLLIUS 1670  VALENTINE 1671 

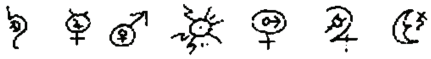
SHELTON 17C  SIGNA 17C 
SOMMERHOFF 1701 

DIDEROT 1763 
GESSMANN 1906 
CARBONELLI 1925  LUEDY 1928
SCHNEIDER 1962
BERTHELOT 1885 records two Greek sigils: 

CINNABAR OF ANTIMONY *Alc.* Two sigils given by DIDEROT 1763: 

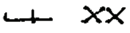
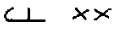
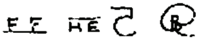
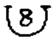
CIRCULATING FIRE *Alc.* Mediaeval sigils given by GESSMANN 1906, mainly derived from the common sigil for FIRE: 

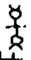
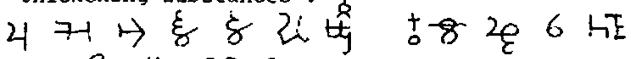
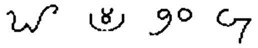
CIRCULUS DUPLEX *Occ.* Sigil given by HERMES 1613 in a series of graphic occult structures: The *duplex* symbolises the idea of spiritual growth - an inner quality is protected within the nutrient of a shielding outer quality. The sigil may also be interpreted as being symbolic of the alchemical process itself.

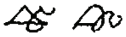
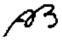
CLAVIS *Occ.* Sigil derived from Dee's MONAD by Boehme, and called by him *'the Seven Forms of Spirit'* relating to his *Wirkende Eigenschaften* (see MUSES 1951):  The sigil combines the 'Seven Forms' of the seven planets:
Saturn-Moon which gives 'Harsh desiring Will': ♄☾
Mercury-Jupiter which gives 'Bitter or stinging': ☿♃
Mars-Venus which gives 'Anguish till the "flash of Fire"': ♂♀
Sun which itself represents the 'flash of Fire' and the 'Fire World': ☉
Venus-Mars which gives 'Light or Love, where the water of Eternal Life flows': ♀♂
Jupiter-Mercury which gives 'Noise, sound or Mercury': ♃☿
Moon-Saturn which gives 'Substance of Nature': ☾♄
MUSES 1951 presents variants of these, according to Freher, in the order given above, but with a more thorough interpretation and with

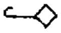
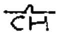
the sigillic forms: 
See also LAW 1772.

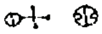
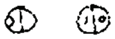
COAGULATE *Alc.* The sigils below, all of which are mediaeval in origin, refer to the verbal use of the word. But see also COAGULATION

WORLIDGE 1651 
ALCHEMY 1650
VALENTINE 1671 
DIDEROT 1763 
LUEDY 1928 

COAGULATION *Alc.* Sigil given by GEHEIME 1785 for the alchemical process of 'thickening substances': 
SIGNA 17C 
GESSMANN 1906 
See DISSOLVE.

COBALT *Alc.* ALCHEMICAL 17C
SCHEFFERS 1775
BERGMANN 1785
GESSMANN 1906 
LUEDY 1928 
SCHNEIDER 1962

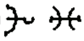
COHABITIO *Alc.* The word refers to an alchemical process.
WORLIDGE 1651 
ALCHEMY 1650 

COLCOTHARUM *Alc.* Mediaeval sigils given by GESSMANN 1906: 


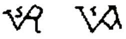
COMET *Ast.* Modern sigil recorded by SHEPHERD 1971:

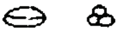
COMMISTIO See MIX

COMMON SALT See SALT

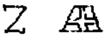
COMPOSE *Alc.* SOMMERHOFF 1701 gives the forms 

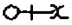
COMPOSITION *Alc.* An ancient Greek sigil is given by BERTHELOT 1885:

CONCENTRATED SPIRIT OF WINE *Alc.* GESSMANN 1906 

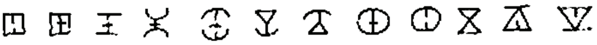
CONCH *Alc.* SOMMERHOFF 1701 

CONDENSED VAPOUR *Alc.* An ancient Greek sigil is recorded by BERTHELOT 1885:

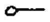
CONGEAL *Alc.* DIDEROT 1763 

CONGELATION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sign or constellation Taurus, either to symbolise the alchemical process of *Congelation*, or (less likely) the alchemical *Bitumen*.

CONJUNCTIO *Geo.* Sigil for one of the sixteen geomantic figures: A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. *Conjunctio* is linked by AGRIPPA 1531 with the element of Air, the planet Mercury and the zodiacal sign Virgo. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Mercury, as for example in TRITHEMIUS 1503.

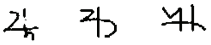
AGRIPPA 1531 

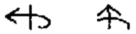
CONJUNCTION *Ast.* An *aspect* in which two or more planets are in the same degree of the zodiac. The common form of the sigil is precisely that found in mediaeval manuscripts, as for example in SIGILLIS 17C

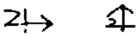
ASTROLOGICAL 15C  KALENDAR 15C

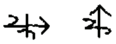
HOROSCOPE 1614

A series of individual sigils, intended to denote particular planetary conjunctions has been given by AGRIPPA 1510:

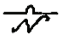
SATURN AND JUPITER: 

SATURN AND MARS: 

JUPITER AND MARS 

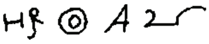
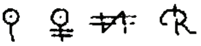
SATURN, JUPITER AND MARS: 

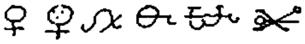
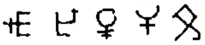
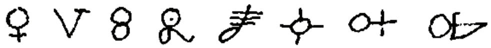
CONSTRUCTION *Occ.* A modern sigil given by CIRLOT 1962 to represent *'the constructive principle within totality'*, symbolised by the TERNARY acting upon the QUATERNARY within INFINITY, thus:

CONVERT *Alc.* Sigils used only in descriptions of alchemical processes in the mediaeval form given by GESSMANN 1906: 

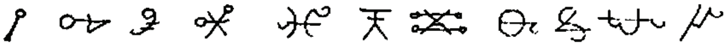
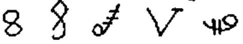
COOPERTA *Ast.* Fifteenth of the mediaeval lunar mansions, called *Al Ghafr* in the Arabic astrological system, given by MANSIONES 14C:

COPPER *Alc.* Since the occult theory of signatures links *copper* with the planet VENUS, virtually any of the sigils for this planet may also be used to denote the metal in an alchemical context. The following sigils appear to have been used specifically to denote the metal:

SHELTON 17C  SIGNA 17C 

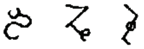
SOMMERHOFF 1701 gives the series of sigils  and notes also that this is the *corpus immundum et imperfectum*, an idea related to the esoteric astrological tradition regarding the planet Venus. Additionally, SOMMERHOFF 1701 gives 


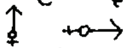
DALTON 1808

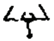
GESSMANN 1906 


SHEPHERD 1971

The following sigils have been recorded by GESSMANN 1906, relating to the alchemical *copper:*

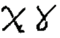
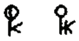
COPPER CRYSTAL 

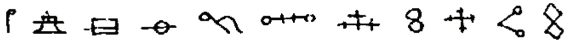
COPPER IRON 

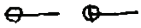
COPPER ORE 

COPPER PLATE

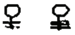
COPPER SPLINT

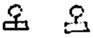
BERTHELOT 1885 gives an ancient Greek form for *cyprus copper* and one for *copper ore* in addition to two sigils from *chalkos*  and two for *copper* pure: 

WORLIDGE 1651 gives the following list, among which may be one or two dubious forms: 

COPPERAS *Alc.* Term generally applied in alchemical texts to the sulphates of copper, iron and zinc (blue, green and white *copperas*, respectively), but now generally applied to the iron sulphates, also called green VITRIOL. Another term is WHITE VITRIOL. *Copperwater* is another general term, for which ONOMASTICUM 1574 gives:  BERTHELOT 1885 records the Greek form which is derived from the abbreviation of *chalcanthos*.

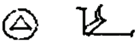
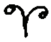
COPPER CALCINATE *Alc.* BERTHELOT 1885 records an ancient Greek sigil which is identical to that used for ordinary COPPER:

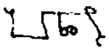
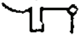
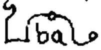
COPPER FILINGS *Alc.* Two sigils common used in the mediaeval period for COPPER are listed by BERTHELOT 1885 from ancient Greek texts as denoting *copper-filings:* 

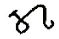
COPPER LEAF *Alc.* BERTHELOT 1885 records two ancient Greek sigils which were used for *copper leaf:* 

COPPER ORE *Alc.* BERTHELOT 1885 gives an ancient Greek sigil which was still in use during the mediaeval period, though sometimes used for COPPER:

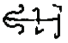
COPPER WATER See COPPERAS

CORAL *Alc.* DIDEROT 1763 
BERTHELOT 1885 records the Greek alchemical sigil 

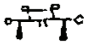
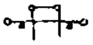
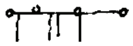
COR LEONIS *Ast.* Mediaeval sigil for the triple star *alpha Leonis*, sometimes called 'the little king', given in HERMETIS 13C 
AGRIPPA 1510 
EVANS 1922 

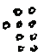
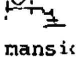
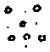
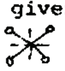
CORNUA ARIETIS *Ast.* First of the mediaeval lunar mansions, called *Al Sharatain* in the Arabic astrological system, for which a sigil has been recorded by MANSIONES 14C:
A sigil linked with this mansion, but used for amuletic purposes, is recorded by ABANO 1303: 

CORNUA SCORPIONIS *Ast.* The 16th of the mediaeval lunar mansions, called *Al Jubana* in the Arabic astrological system, a sigil for which is given by MANSIONES 14C:

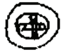
CORONA *Ast.* The 17th of the mediaeval lunar mansions, called *Iklil al Jabhah* in the Arabic astrological system, for which a sigil is given by MANSIONES 14C:
A sigil designed for amuletic use, and linked with this mansion (called *finis Libri*) is given by ABANO 1303: 

CORPUS See BODY

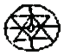
COR SCORPIONIS *Ast.* Mediaeval sigil for the binary *alpha Scorpii*, sometimes called *Antares*, given by HERMETIS 13C: 
AGRIPPA 1510 gives a variant which has become the commonly accepted sigil:  EVANS 1922 
The same name is used also for the 18th of the mediaeval lunar mansions, (called *Al Kalb* in the Arabic astrological system), and a sigil for this is recorded by MANSIONES 14C:

COR TAURI *Ast.* The fourth of the mediaeval lunar mansions, called *Al Dabaran*, in the Arabic astrological system, a sigil for which is given by MANSIONES 14C:  But see also ALDEBARAN.
A sigil clearly linked with this fourth mansion, but called *Caput tauri et venter*, is given an amuletic use by ABANO 1303: 
The mansion called *Caput Tauri* is the third of the lunar mansions, and is given the sigil  by MANSIONES 14C, and the amuletic sigil  by ABANO 1303, who terms it *finis Arietis*.

COSMIC EGG *Occ.* In his account of Tarot symbolism, WIRTH 1927 gives the sigil frequently used for CANCER as the 'fecundated cosmic egg' of the Chinese. See also PHILOSOPHIC EGG.

COSMOS *Occ.* Sigil derived by WELLING 1735 to symbolise the complete universal character of light and darkness working together:  HOMER 1723 gives the two sigils ☉ ♀ as the last in the chain of God's coming into being, the so-called *Golden Chain,* representative of the *Cosmos,* as opposed to the CHAOS at the beginning of the chain.

COVERED POT *Alc.* CROLLIUS 1670 But see CRUCIBLE.

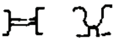
CREATION *Occ.* A sigil given by WELLING 1735 is taken to symbolise the six days of Creation, or the elements as an outflow of the Divine Fire of the Godhead: 
BLAVATSKY 1888 gives the simple sigil △ along with a profoundly esoteric account of the relationship between the sign TAURUS and the PLEIADES in the constellation of that name, which she terms (in full accordance with the Cabbalistic tradition) the *sidereal septenate,* which manifests from the *'concealed* △ '.
The relationship between the 'invisible' creative force of the sign Aries and the manifestation of the 'matter' of Taurus is also given a sigillic form by SUCHER 1975 in his highly personal graphic symbolism. He claims that the creative force of *Aries* ♈ may 'in a symbolic sense' be read as the TAU form: T But see also SACRIFICE.
A further attempt to symbolise in graphic form the idea of *creation* has been made by KOCH 1930, with a sigil which is (among other things) unfortunately an ancient sigil for the earth: ⊕

CREATIVE INTELLECT *Occ.* A somewhat personal sigil, based on the common sigil for the element FIRE, is given by KOCH 1930: △

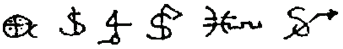
CREATIVE POTENCY *Occ.* BLAVATSKY 1877 gives the sigil to cover the idea of *latent creativity,* but see also CREATION, ONE and ORIGIN.

CROCUS *Alc.* The sigil is restricted to the substance used in the alchemical processes, and has no botanic implication.

BERTHELOT 1885 records a Greek sigil:

DIDEROT 1763 

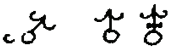
LUEDY 1928

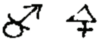
SOMMERHOFF 1701 gives the following sigils for 'flowers of crocus', *crocus aromaticus* (See SAFFRON FLOWER): 

See CROCUS MARTIS and CROCUS VENERIS.

CROCUS ANTIMONY *Alc.* GESSMANN 1906

CROCUS AROMATICUS See CROCUS and SAFFRON FLOWER

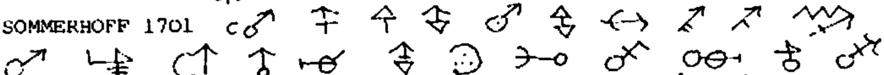
CROCUS MARTIS *Alc.* WORLIDGE 1651 

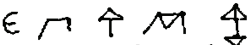
ALCHYMIA 1563 

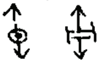
CROLLIUS 1670

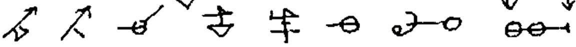
ALCHEMICAL 17C

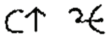
SHELTON 17C

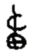
SOMMERHOFF 1701 

SIGNA 17C 

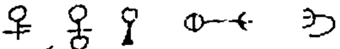
DIDEROT 1763 

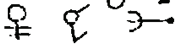
GESSMANN 1906 

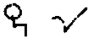
SCHNEIDER 1962 

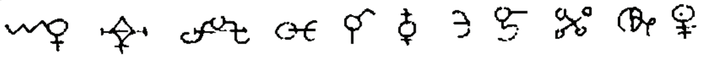
CROCUS METALLORUM *Alc.* SOMMERHOFF 1701 

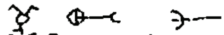
CROCUS VENERIS *Alc.* This alchemical substance is generally regarded as being the same as AES USTUM, but the sigillic tradition would suggest that this was not always the case.

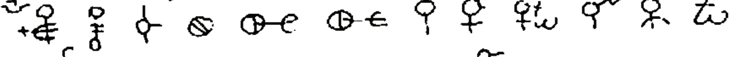
VALENTINE 1671 

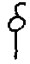
FRESNE 1688 

SIGNA 17C 

SOMMERHOFF 1701 

DIDEROT 1763 

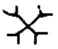
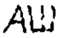
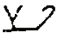
GESSMANN 1906 

CARBONELLI 1925 

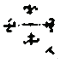
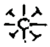
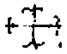
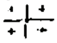
LUEDY 1928

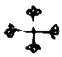
CROSS *Rel.* Along with the related SWASTIKA, this is one of the oldest of sigils, almost universal in use and application. In her study of the ancient symbolic language, BLAVATSKY 1888 gives much space to the *cross,* which she sees as being derived from the union of male and female, Spirit and Matter, this meeting being *'the emblem of life eternal in spirit on its ascending arc, and in matter as the ever resurrecting element - by procreation and reproduction'.* The spiritual male is the vertical line whilst the differentiated matter-line is the horizontal: The former is said to be invisible, the latter on the plane of objective perception. BLAVATSKY 1888 gives also the sigil as the 'astronomical cross of Egypt', but the *Tau·Cross* which is reversed and encircled is discussed in its esoteric connexion with the crucifixion of CHRIST, for a simple version of this sigil is the *Rose Cross:*

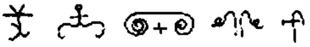
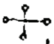
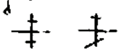
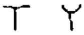
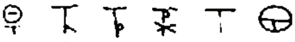
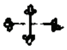
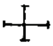
A large number of variant sigils is recorded in occult sources, in addition to the standard forms listed by traditional names below. For example, a *tree-cross* given by VERARDI 1972 is said to unite the three worlds of the Celestial, Terrestrial and Infernal:

TESTA 1972 reproduces many early Christian cross sigils, among which are the *axe-cross, tau-cross* and the curious *hampt-cross,* all of which are listed below. TESTA 1962 also reproduces the various cross-forms given in the famous *Poem XIX* by Paulinus of Nola, of which the following are out of the ordinary:   

The following alphabetical list of cross-names does not give sources simply because they are so common: they have all at one time or another appeared in occult sources.

AXE-CROSS
CELTIC
CLEVES 
COPTIC 
DECUSSATA
FLEURY 
GNOSTIC 

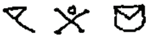
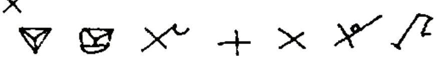
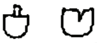
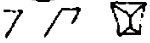
BOTOMMEE 
CHEVRON
COMMISSA
CROSSLET
EGYPTIAN
GAMMADA
GREEK

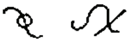
HAMPT 
LORRAINE
MOLINE
PATEE
POMEE 
RUSSIAN 
ST ANTHONY 
TAU 
TREFLEE 
LATIN
MALTESE
PAPAL
PATEE FITCHEE
POTENT 
ST ANDREW
ST PETER
THIEVES
VOIDED

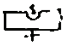
See also CHRIST, CHRISTMON and CHRIST TRIUMPHANT.

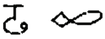
CROSSING THE RIVER See TRANSITUS FLUVII

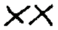
CROSSWHEEL *Occ.* The third of Boehme's Divine Outpourings in the 'becoming of God', described as the *'first matter of all sublunary bodies'* in HOMER 1723: But see HOMER'S GOLDEN CHAIN.

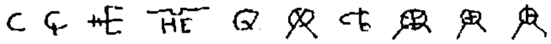
CRUCIBLE *Alc.* The most common mediaeval sigils are vestigial drawings of containers, but WORLIDGE 1651 gives: 
VALENTINE 1671
SOMMERHOFF 1701 
DIDEROT 1763 
SCHNEIDER 1962 
ALBERTUS 1974
BERTHELOT 1885 records an ancient Greek sigil:
See also AHENUM, CUPELLA and TIGILLUM

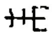
CRUDE METAL *Alc.* ALCHEMICAL 17C 
See also BRASS.

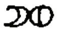
CRUDE WINE ACID *Alc.* A sigil given by GESSMANN 1906 is probably late mediaeval: 

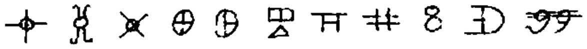
CRYSTAL *Mag.* ALCHEMY 1650 DIDEROT 1763 

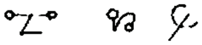
SCHEFFERS 1775 

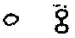
GESSMANN 1906 

SCHNEIDER 1962  ALBERTUS 1974

SCHEFFERS 1775 gives the sigil  for *Crystalli Lunae*.

CRYSTALLISED VERDIGRIS *Alc.* A number of mediaeval sigils are recorded by GESSMANN 1906 

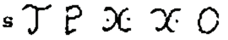
CRYSTAL OF SATURN *Alc.* DIDEROT 1763 

CUCURBITA *Alc.* WORLIDGE 1651 

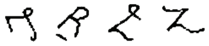
LUEDY 1928

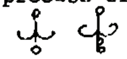
SCHNEIDER 1962 gives the sigil and for *cucurbita coeca:*

See also BOILER

CUPELIA *Alc.* SOMMERHOFF 1701 gives the sigils  for *capella*, 'the container in which separation of the impure from the pure metals takes place'.

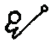
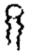
The sigil given by SIGNA 17C is probably intended to symbolise the wooden cask or *cupula:* (but see CUPELLATION)

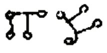
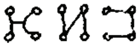
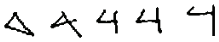
SIGNA 17C gives sigils for *cupellare*, which probably refer to the idea of 'casking in a wooden tub': 

CUPELLATION *Alc.* BERTHELOT 1885 records two Greek variants, both short-forms for the Greek word used to designate the process of testing or assaying or refining (precious) metals in a *cupel:* 

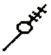
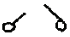
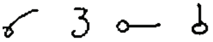
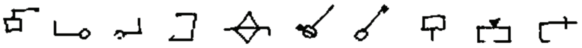
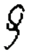
CYPRUS COPPER See COPPER.

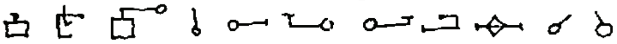
D

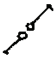
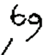
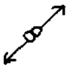
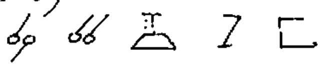
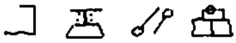
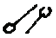
DAIMON *Ast.* The Greek word *daimon* is confused in many contexts with the modern 'demon', which is unfortunate, since only the Greek *kakadaemon* works evil, and the Greek referred to an altogether higher intelligence. In the astrological system of the ancient Greeks, the *daimon* (more exactly, the *klipos daimonos,* 'the part of the daimon') was that degree of the zodiac in mirror-image, relative to the Ascendant, of the *pars fortunae,* for which a sigil is recorded in OMONT 1894: The Greek sigil recorded under the name *daimon* by BERTHELOT 1885 may not be related to this astrological *pars:*  NEUGEBAUER 1959 records an early Graeco-Byzantine variant: 

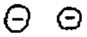
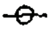
DALETH *Occ.* The fourth letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivatives are given within the tradition of secret alphabets, notably the series recorded by BARTOLOZZI 1675:   WIRTH 1927 equates *daleth* with the Tarot arcanum the EMPEROR, and in his treatment of the graphic etymology from the vestigial drawing of the Egyptian hieroglyphic traces the form of the letter to the idea of door: 

DARKNESS *Occ.* Sigil derived by WELLING 1735, probably from the alchemical form for NIGHT, to symbolise the setting free of the subterranean destructive forces of darkness:
OLIVER 1826 gives the sigil as a symbol of the profound secrecy or 'darkness' under which the initiates were placed, the form being a vestigial drawing of the Masonic trowel:

DAY *Alc.* ALCHYMIA 1563 ALCHEMY 1650 
VALENTINE 1671  FRESNE 1688
SIGNA 17C 
GESSMANN 1906 
BERTHELOT 1885 records an ancient Greek sigil for *days:*
CHASSANT 1884 records a mediaeval abbreviation (for *dies*): 
KOCH 1930 gives the sigil for the rune *Dag*.

SOMMERHOFF 1701 gives a series of sigils, most of them recorded by GESSMANN 1906 above, but notes that 'among alchemists (*Medicos*) not only the time of sunlight, but the nightime itself makes up a day - a *Dies Naturalis*'. Within such a framework, the sigils given under DAY AND NIGHT are also relevant to the idea of 'day'.
SOMMERHOFF 1701 gives: 

DAY AND NIGHT *Alc.* FRANCKLYN 1627 
VALENTINE 1671  SHELTON 17C 
GESSMANN 1906 
SCHNEIDER 1962 
BERTHELOT 1885 records an ancient Greek form (but in this connexion, see the note relating to SOMMERHOFF 1701 in DAY above): 
CROSLAND 1962 records a Greek form for 'days':
See also NIGHT

DEATH *Occ.* Usually a vestigial drawing of a 'death's head' is used as a sigil or symbol for 'death', but a number of sigils have been derived from the Greek *Thanatos* - from the capital letter *Theta* - as for example in SMITH 16C, within an astrological context: 
CHASSANT 1884 records: 
BOCK 1931 gives the uncommon form:
The CAPUT MORTUUM of alchemy is the 'reject' residue left after the alchemical process has been completed.

DEATH ARCANUM *Occ.* WIRTH 1927 relates this 13th arcanum of the Tarot pack to the Hebraic MEM, and associates with it the sigil which he claims to be derived from the primitive form for *mem* - though, of course, the connexion with 'water' expressed in the Egyptian hieroglyph as a vestigial drawing (see JENSEN 1970), and the connexion with the sigil for SCORPIO, are also relevant. WIRTH 1927 relates the card to the sigil for SATURN presumably because the form may be traced in the structure of the design, and because this planet is exoterically linked with the idea of death.

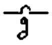
DEATH'S HEAD See CAPUT MORTUUM

DECAD See SENARY

DECADE *Occ.* In her complex numerological study BLAVATSKY 1888 gives a sigil for the *decade* which is linked with the ten of the *Sephirothic tree*, the 'celestial fruits, the ten or 10 born out of the two invisible male and female seeds making up the 12, or the Dodecahedron of the Universe'.

DECILE *Ast.* A sigil (abbreviation) is given by SIMMONITE 1890

DECOCTION *Alc.* SOMMERHOFF 1701 DIDEROT 1763

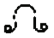
DEGREE *Alc.* An abbreviation of the Latin *gradus* recorded by GESSMANN 1906, is not intended to represent the degree of astrology: 
See BY DEGREES.

DEITY *Occ.* Sigil recorded by BLAVATSKY 1888 to record 'unity within zero': the symbol of Deity, the Universe and Man, linked with the DECADE.

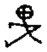
DEMON See DAIMON

DEMONS *Occ.* Usually the sigils preserved in the occult tradition are designed to represent individual demons, listed in this *Dictionary* by the most common names, but KIRCHER 1655 gives a sigil which appears to refer to demons as a class: ER

DESCENDANT *Ast.* A sigil is given by NEUGEBAUER 1959 for the Western horizon of the horoscope, from the Greek *Dysis:*

DESCENDING NODE *Ast.* The following sigil is copied from the Greek text given by OMONT 1894: It is said to be the *katababazon* or *oura*, the equivalent of the modern CAUDA, but this sigil is quite probably a mistake, the correct form being given in the same manuscript for *anabibazon* or *kephali:*  See NODE.

DESCENDING SALVATION *Occ.* Sigil given by KOCH 1930 in his highly personalised rationale of symbolism:

DEVIL *Occ.* The most common sigil for this Gentleman is the inverted pentacle, said to represent the goat physiognomy as a vestigial drawing:
OLIVER 1826 gives a curious sigil as 'ancient Egyptian': 
But see also DEVIL ARCANUM and KALI YUGA.

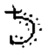
DEVIL ARCANUM *Occ.* WIRTH 1927 relates this 15th arcanum of the Tarot pack to the Hebraic SAMEK, and accords it the sigillic associations of the reversed pentagram (see DEVIL above) and what he terms the 'primitive *Samek*', which he gives as which is in fact (see JENSEN 1970) the Old Phoenician form, and may have been derived from a vestigial drawing of a fish. WIRTH 1927 associates the card with *Auriga*.

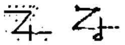
DIANA See SILVER

DIAPHORETICS *Alc.* SOMMERHOFF 1701 records a series of late-mediaeval sigils for the metals and minerals of diaphoretic agency, which in each case is constructed from the most common sigillic form:

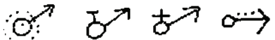
ANTIMONY

GOLD

LEAD 

TIN 

COPPER

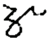
IRON 

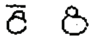
SILVER

DIDO *Ast.* Hypothetic planet claimed by WEMYSS 1927 to be the ruler of the zodiacal Virgo, for which he gives the sigil:

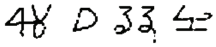
DIED See DEATH.

DIGEST *Alc.* The term is applicable only to the alchemical process, and not to the human.

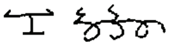
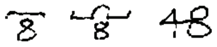
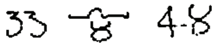
VALENTINE 1671 

DIDEROT 1763 

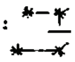
POISSON 1891

SCHNEIDER 1962 

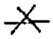
ALBERTUS 1974

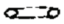
SOMMERHOFF 1701 gives for *digestio* and *digere* the forms 
 two of which were wrongly copied by GESSMANN 1906: 

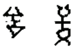
DIGESTION *Alc.* MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Leo, perhaps to symbolise the alchemical process of *Digestion*.

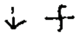
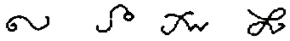
DIN *Mag.* Sigil given by HEYDON 1664 for a spirit (perhaps *Dina*) and used to represent the letter D in the secret writing called 'Alphabet of Angels and Genii': 

DIONYSOS See BACCHUS.

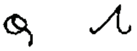
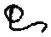
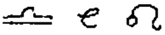
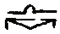
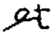
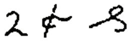
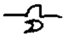
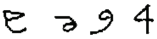
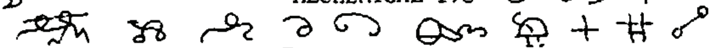
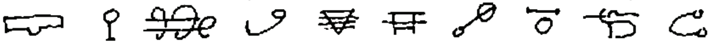
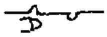
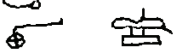
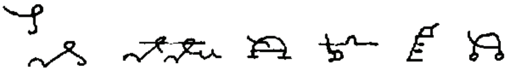
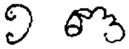
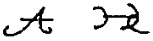
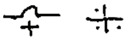
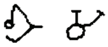
DISORDERED INTELLECT *Occ.* Sigil given by (perhaps originated by) KOCH 1930: 

DISSOLUTION *Alc.* A mediaeval sigil is given by DIDEROT 1763:
MICHAELSPACHER 1616 gives the sigil  next to the sign or

constellation Cancer, perhaps intending to symbolise the alchemical process of *dissolution* associated with this zodiacal sign. GEHEIME 1785 gives a sigil for the alchemical process, which he contrasts with the sigil for COAGULATION, thus: 

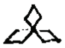
DISSOLVE *Alc.* VALENTINE 1671 
GESSMANN 1906 

DISTILLATION *Alc.* Many late-mediaeval sigils are recorded for the various forms of distillation, among which the following are the most commonly used:

DISTILLATE WORLIDGE 1651 
VALENTINE 1671 
SIGNA 17C 
GESSMANN 1906 
ALBERTUS 1974 
DISTILLATION PROCESS
ALCHYMIA 1563 
ALCHEMY 1650 
ALCHEMICAL 17C 
SOMMERHOFF 1701 

SHELTON 17C 
DIDEROT 1763 
POISSON 1891
GESSMANN 1906 
SCHNEIDER 1962 
DISTIL IN ASHES GESSMANN 1906
DISTIL IN SAND GESSMANN 1906
DISTILLATED WINE SIGNA 17C 
DISTILLATED VINEGAR TABLE 1676 SIGNA 17C 
DIDEROT 1763  but see VINEGAR.

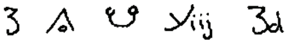
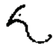
MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Virgo, perhaps to symbolise the alchemical process of *distillation*, or (less likely) the alchemical RED ORPIMENT.

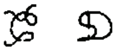
DIVINE LETTERS See PLANETARY SYMBOLS.

DIVINE POWER *Occ.* Sigil given by SHEPHERD 1971 as *triceps* rune: 

DOMINIONS See SPHERE OF JUPITER

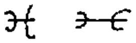
DOMUS See HOUSE

DRACHMA *Alc.* Mediaeval sigils for a measurement of weight, given in an ancient Greek form by BERTHELOT 1885:
SIGNA 17C DIDEROT 1763
GESSMANN 1906 
CAPPELLI 1949 records a mediaeval abbreviation: 

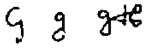
DRAGON'S BLOOD *Alc.* DIDEROT 1763 

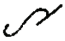
DRAGON'S HEAD See CAPUT

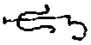
DRAGON'S TAIL See CAUDA

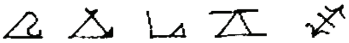
DREGS *Alc.* SCHNEIDER 1962 
See also FAEX VINI

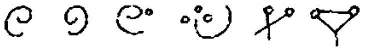
DRINK *Alc.* GESSMANN 1906

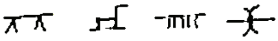
DROP *Alc.* GESSMANN 1906 gives several contractions for the mediaeval contraction *gutta* 

DRY *Alc.* GESSMANN 1906 

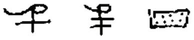
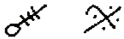
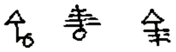
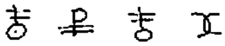
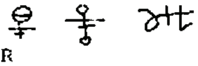
DRY SUBLIMATION *Alc.* SCHNEIDER 1962 

DULL FIRE *Alc.* The term is used in relation to GRADES OF FIRE, and has nothing to do with the occult *Dark Fire*.
GESSMANN 1906 

DUNG *Alc.* Several sigils (probably mediaeval) have been recorded by GESSMANN 1906 specifically for *horsedung*: 

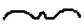
(DUNG *continued*) 

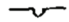
DUO FRATES See TWO BROTHERS

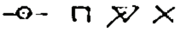
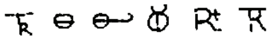
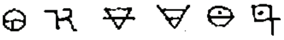
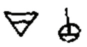
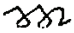
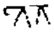
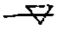
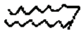
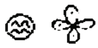
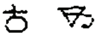
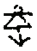
DUST *Alc.* VALENTINE 1671 
ALCHEMICAL 17C  SIGNA 17C 
SOMMERHOFF 1701 
GESSMANN 1906 
See also POWDER

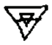
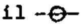
DYNAMIS *Ast.* SUCHER 1975 appears to link the sigil for Taurus ♉ with the SPHERE of the *Dynamis*, which is traditionally (in terms of the Pseudo-Dionysian hierarchies) associated with the SPHERE OF MARS.

E

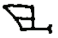
EAGLE *Ast.* A highly personal (and modern) sigil for the zodiacal sign or constellation SCORPIO is given by SUCHER 1975:  The author claims that the sign for the *Eagle* used in ancient times to stand in place of *Scorpio*, an esoteric idea for which the symbolic form is the Eagle of St John (see FOUR EVANGELISTS), the esoteric sigil that for *Scorpio*. But see also SIGIL 1978.

EARTH *Occ.* BERTHELOT 1885 records an ancient Greek sigil:  Since this form is contrasted with that for HEAVEN *(Ouranos)*, it is clear that it refers to the globe of the earth, rather than to the alchemical element. The majority of the following sigils were intended to denote the mystical 'third element', which is neither the globe of the Earth, nor the 'earth dust'. In an astrological context it might refer to the EARTH TRIPLICITY which is manifest in the macrocosm as the zodiacal Taurus, Virgo and Capricorn, in the microcosm as the melancholic temperament. In its alchemical sense, a sigil would refer only to the 'third element'.

ALCHEMY 1650 
CROLLIUS 1670
ALCHEMICAL 17C 
SIGNA 17C 
SOMMERHOFF 1701 
SCHEIBLE 1848 
DE VORE 1947
WALTER 1970
KIRCHER 1655 
FRESNE 1686 
SHELTON 17C 
DIDEROT 1763 
GEHEIME 1765 
CARBONELLI 1925
SHEPHERD 1971 

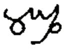
A sigil given by WELLING 1735 represents the *Spiritual and Invisible Earth,* the occult Earth which existed before the descent of Lucifer:  OLIVER 1826 gives as *'an ancient Egyptian symbol'* for the element Earth the sigil: BLAVATSKY 1888 gives a series of three sigils for which she maintains both an exoteric and esoteric meaning: in each case the exoteric meaning is the *globe of Earth.* The sigil represents the *'first ideal World, self generating and self-impregnating',* and hence a fitting symbol for the Third Race, better known as the *Lemurian.* The sigil represents the *'unity of the spiritual world'* contrasting with the duality of the 'material', a sigil which symbolises the Earth state when the male-female polarity developed, and hence a fitting sigil for the Fourth Race, commonly termed the *Atlantean.* The sigil esoterically represents the condition of the earth fallen into generation, or into the production of its species through sexual union: this last sigil was noted by BLAVATSKY 1877 as intended for the physical Earth (the globe), and is commonly used in this sense nowadays, as for example in SUCHER 1970, where it is used as the centre of the geocentric charts, to distinguish them from heliocentric diagrams: however EPHEMERIDES 1766 uses HALL 1959 gives the sigil  for both the physical Earth and for ANTIMONY. See also THREE EARTHS and EARTH TRIPLICITY.

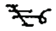
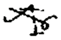
EARTH HAND *Pal.* Sigil used in modern chirognomy to denote the male *Earth* hand, sometimes called the *Practical* hand form, recorded in GETTINGS 1965: This source gives also the sigil for the female *Earth* hand, which is confused with that for the male:

EARTH OF LEMNO *Alc.* Mediaeval sigil given by GESSMANN 1906 

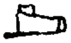
EARTH SILVER See SILVER ORE

EARTH TRIPLICITY *Ast.* Sigil recorded (perhaps originated) by AGRIPPA 1510, but rarely found later, since the elemental natures of the zodiacal signs Taurus, Virgo and Capricorn (here encapsulated into

one sigil) are more usually symbolised under one or other of the sigillic forms for EARTH: 
See also ELEMENTS

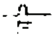
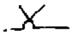
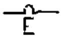
EBULLITION *Alc.* Mediaeval sigils are given by both DIDEROT 1763:
and GESSMANN 1906:  
See also BOIL

ECLIPSE *Ast.* Whilst this phenomenon might be presented in a horoscope through a sigil for either CONJUNCTION or OPPOSITION (normally between Sun and Moon), sigils are given by RAPHAEL 1902 for *Eclipse of the Sun* ☽☌● and for *Eclipse of the Moon* ☽☍○
See also OCCULTATION.

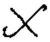
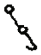
EGG *Alc.* SOMMERHOFF 1701 ○  GESSMANN 1906
BERTHELOT 1885 records the single sigil ⊙ for *egg* from ancient Greek sources, and a double form to indicate the plural: ⊙⊙

EGGSHELL *Alc.* BERTHELOT 1885 records three sigils from ancient Greek manuscripts:

EGG WHITE See ALBUMEN

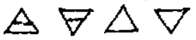
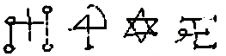
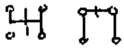
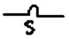
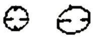
EGG YOLK *Alc.* The most common mediaeval sigils are clearly short-forms derived from the Latin *vitellus,* as recorded by GESSMANN 1906:   

EGYPTIAN SCRIPT See HEBRAIC SCRIPT

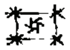
ELECTRUM *Alc.* BERTHELOT 1885 records several sigils for *electrum* from different Greek manuscripts:
ALCHEMY 1650 gives a common mediaeval form: 
LUEDY 1928 gives a sigil for *elektron* 

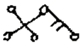
ELEMENTAL BODY See MATERIA PRIMA

ELEMENTAL WORLD *Occ.* KIRCHER 1655

ELEMENTS *Occ.* The *elements* of occultism have virtually nothing to do with the elements of modern science, and must not be confused with these. The ancient occult elements are exoterically four: AIR, EARTH, FIRE and WATER, with an esoteric 'fifth' element, usually termed the QUINTESSENCE, all of which are well provided for, so far as sigils go. As a group of four or five, they are symbolised in a variety of ways, the most common early sigil being that given by SHELTON 17C: and (the so-called SEAL OF SOLOMON) given by SOMMERHOFF 1701 which is in fact the graphic origin of the four most common sigils for the FOUR ELEMENTS, in the order listed above: 
A sigil given by GABELLA 1615 is explained as representing the four elements in union providing a basic unit which (along with the sigils for Sun, Moon and Aries - see the MONAD of Dee) was supposed in the Rosicrucian stream to form the ancient underlying structural base of the planetary sigils. DEE 1564 also gives the cross which he terms, among other things, CHAOS, and links it with the sigils for MORTAL ADAM and IMMORTAL ADAM in his esoteric Christian symbolism. This *element* sigil he calls 'middle', presumably because it is caught between the solar and lunar forces, and in connexion with the *Christos* he terms it *'Sacrifice on the cross'*.
Whilst SOMMERHOFF 1701 gives the standard list of sigils for the four elements (listing a printer's error for *Air* which has been perpetuated by later copyists as the genuine sigil), he lists four sigils which are intended to represent the idea of the four elements as a unity:  GESSMANN 1906 expands on these with at least one bad copy: 
SOMMERHOFF 1701, under his section on the *Elementa* or *Principia*, also gives sigils for the *five elements* which he lists - *Spirit*  *Salt*  *Sulphur* *Water* *Earth* of which the last two (in accordance with an Aristotelian classification) are said to be

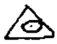
passive, the others active. He says, quite rightly, that other authorities list only *three elements*, though these are the *elemental principles* of *Salt* 🜔 *Sulphur* 🜍 *Mercury* ☿
See also CHARACTERS OF ELEMENTS and MINERALIA

ELIM *Mag.* Sigil for demon given by HEYDON 1664 to represent the letter E in the secret writing called 'Alphabet of Angels and Genii': 

ELPHEIA *Ast.* Sigil given by AGRIPPA 1510 for the fixed star *alpha Coronae Borealis,* as variant of the mediaeval sigil given for ALPHECCA: 

EMETIC TARTAR *Alc.* GESSMANN 1906

EMETIC WINE *Alc.* GESSMANN 1906

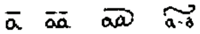
EMPEROR *Occ.* WIRTH 1927 relates this 4th arcanum of the Tarot pack to the Hebraic DALETH (see HEBRAIC SCRIPT), and accords it the sigillic form △ *delta*, also the fourth letter of the Greek alphabet, which he says should represent for the *Emperor* the triangle with the eye in the centre, the so-called 'eye of Providence':  WIRTH 1927 also associates this card with the sigil for SULPHUR 🜍 the form for which may be traced in the composition of the traditional design.

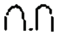
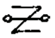
EMPRESS *Occ.* WIRTH 1927 relates this 3rd arcanum of the Tarot pack to the Hebraic GIMEL (see HEBRAIC SCRIPT), and accords it the sigil of the so-called 'receptive triangle' as well as the 'set square' a form derived from the *gamma*, the third letter of the Greek alphabet. WIRTH 1927 associates the card with the zodiacal VIRGIN, and accords it the standard sigil: ♍

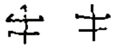
END See IMMORTAL ADAM and OMEGA

ENOUGH *Alc.* Abbreviation which may be taken as a sigil, derived from the Latin *quantum satis*, given in ALCHEMICAL 17C:

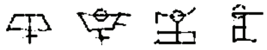
EOH *Occ.* Sigil given by KOCH 1930 as rune for *horse:*

EQUAL *Alc.* All the variant sigils recorded by GESSMANN 1906 are presumably abbreviations of the late Latin *ana*, 'equal in quantity': 

EQUINOX *Occ.* A basic sigil from the Rosicrucian stream of symbolism, recorded by GABELLA 1615:  This sigil is derived from the common form for ARIES (♈) by John Dee for his MONAD, and is linked with the meeting at a single point of the Sun and Moon, as well as with the concept of equal hours of day and night. It is in a similar spirit of symbolising that DEE 1564 gives as the symbol for FIRE, as derived from the first point of Aries, the equinoctial point. BLAVATSKY 1888 gives the sigil  as *'the two equinoxes and the two solstices placed within the figure of the earth's path'.*

ESSENCE *Occ.* SOMMERHOFF 1701 gives for *essentia:*  KOCH 1930 gives a dot as sigil, presumably derived from his personal interpretation of the graphic etymology of the sigil he calls EYE OF GOD: ⊙ In the sequence of sigils described by BLAVATSKY 1888, the first sigil represents the undifferentiated spirit, *'the one infinite and unknown Essence'* which *'exists from all eternity':* ○ This sigil is the first in a series of stages relating to the idea of material MANIFESTATION.

See also QUINTESSENCE and UNITY.

ESSENCE OF TARTAR *Alc.* Several mediaeval sigils for the salt are given by GESSMANN 1906: 

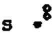
ESSENTIAL OIL See ESSENCE.

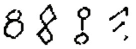
ESSENTIA QUINTA See QUINTESSENCE.

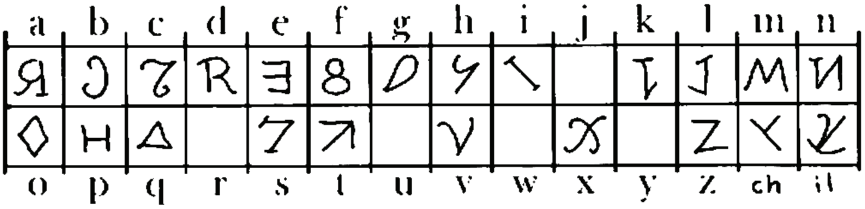
ETERNAL DARK *Occ.* Sigil given by BOEHMEN 1635 to represent the *'kingdom of darkness dwelling in itself* and the *'eternal nature in the anger':* As a sigil it is a component of the ETERNAL LIGHT.

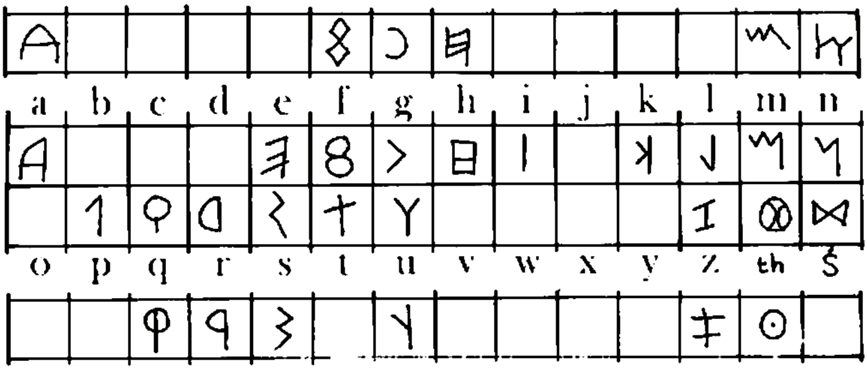
ETERNAL LIGHT *Occ.* Sigil given by BOEHMEN 1635 to represent the *'Spirit in the essence'*, the *flash* (also symbolised by the sigil for the SUN). The sigil is *'eternity and time, God in love and anger, moreover heaven and hell':* As a sigil it is a composite of the ETERNAL DARK and the SALNITER.

ETERNITY *Occ.* In her basic sigil components used in astrology HONE 1951 gives the sigil ○ to represent the *'never ending'* and *'spirit or primal power'* (though this term has nothing to do with the *Archai* of the Dionysian system of hierarchies). KOCH 1930 gives (somewhat imaginatively) a sigil for *eternity:* ○

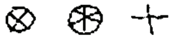
ETHERIC *Occ.* SCHEFFERS 1775 gives a sigil for *Ather*, which may in fact be related to the Newtonian concept, rather than to the occultist. A sigil given by GEHEIME 1785 is perhaps intended for the equivalent of the Paracelsian *ens veneni:* However, see also VEGETABILIA. A sigil form given by AYMES 1975, representative of the meeting of the 'solar' and 'lunar' forces (the *etheric* and *astral* respectively), may be the rosicrucian symbol which is the basis for the modern rival of the form as for example in MERCURY 1977: these may be traced to a sigil-diagram in STEINER 1923: BERGMANN 1785 gives  for *Aether*. See also the reference to the idea of sigils for the *etheric* in the *Introduction* to this *DICTIONARY*, on page 13.
See AKASHYA, CELESTIAL VAPOUR and QUINTESSENCE.

ETRUSCAN SCRIPT *Occ.* One of the secret alphabets recorded within the occult tradition (see SECRET SCRIPTS), under a variety of different names and letter-orders. One of these alphabets, preserved by VIGNERE 1586 (see next page), illustrates in an interesting way the derivation of the so-called *secret* scripts from historic alphabets, for the distinguishing letter for the *f sound* of the Etruscan historic alphabet has the forms (recorded by JENSEN 1970):  which are continued in the *secret* Etruscan alphabet. It is accordingly interesting to compare the alphabet given by VIGNERE 1586 (first below) with a regular historic form (and variations) recorded by JENSEN 1970 for non-occult purposes (second group below).

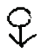

a b c d e f g h i j k l m n
o p q r s t u v w x y z ch il


a b c d e f g h i j k l m n
o p q r s t u v w x y z th š

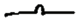
In other respects this so-called 'Etruscan' of the occult tradition closely resembles the historic *Faliscan*, and is close in many of its letter-forms to the so-called NOACHITE SCRIPT.

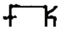
EUCHARIST *Occ.* Several variant forms are given by BOCK 1931, as used by the early Christians: 

EVANGELISTS See FOUR EVANGELISTS

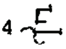
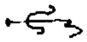
EVENING *Alc.* KOCH 1930 gives a modern sigil which is (presumably) a graphic rationalisation for 'the setting sun': 

EVOLUTION *Occ.* In her complex numerological study, BLAVATSKY 1888 gives the sigil as a symbol of the *'evolution and fall into generation or matter'*. But see also EARTH

EXALTATION *Alc.* The sigil given by ALCHEMY 1650 is for the alchemical process, and has nothing to do with the astrological doctrines concerning the *exaltation of planets:* 

EXHALATION *Occ.* KIRCHER 1655 

EXPECTANT SOUL *Occ.* KOCH 1930 gives a modern sigil:

EXTRACT *Alc.* CARRICHTERUS 18C
GESSMANN 1906 ALBERTUS 1974 
SOMMERHOFF 1701 gives  for *extractio sicca*.

EXTRACT OF CORAL *Alc.* CARRICHTERUS 18C

EXTRACT OF GOLD *Alc.* CARRICHTERUS 18C

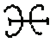
EXUSIAI *Ast.* SUCHER 1975 appears to link the sigil for Gemini with the Sphere of the Exusiai, which is traditionally associated with the SPHERE OF THE SUN.

EYE *Occ.* BERTHELOT 1885 records an ancient Greek form, and a variant from the alchemical tradition:

EYE OF ETERNITY *Occ.* Name and sigil given in Boehme's graphic system as recorded by LAW 1772, representing that *'which cannot be pourtrayed'* in a figure which *'comprehends all whatever God and Eternity is':* This sigil is derived from the union of LIGHT, WRATH and the ELEMENTS.

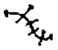
EYE OF GOD *Occ.* Sigil given by KOCH 1930, which is of course the post-mediaeval sigil for the SUN: See also HOLY DEITY

F

FAEX VINI *Alc.* SOMMERHOFF 1701 
See DREGS

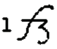
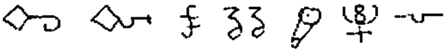
FALL OF MAN *Occ.* Sigil given by BLAVATSKY 1888 in the sequence of sigils outlined in MANIFESTATION, to symbolise the disappearance of the spiritual circle from the sigil for ORIGIN which denotes the complete descent of Mankind into matter:

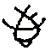
FEMALE *Occ.* The most common sigil is that adopted from the mediaeval traditional forms for VENUS: and this has been taken into the modern canon; however, GEHEIME 1785 gives:

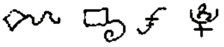
FERMENTATION *Alc.* LUEDY 1928 
The sigil given by BERTHELOT 1885 is for a verbal use, 'to ferment'. MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Capricorn, perhaps to symbolise the alchemical process of fermentation.

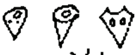
FERMENTUM ALBUM See SILVER

FERUGO See RUST

FILTER *Alc.* SOMMERHOFF 1701 records for *filter* the sigil  and for the process of *filtration* the forms 

WORLIDGE 1651 

SCHNEIDER 1962 

LUEDY 1928 

ALBERTUS 1974

FINIS AQUARII See HAURIENS PRIMUS

FINIS ARIETIS See COR TAURI

FINIS CANCRI See FRONS

FINIS GEMINORUM See BRACHIUM

FINIS LEONIS See CAUDA LEONIS.

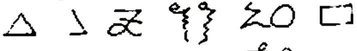
FINIS LIBRI See CORONA.

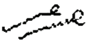
FINIS SCORPIONIS See CAUDA SCORPIONIS.

FINIS TAURI See CAPUT CANIS.

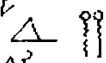
FIRE *Occ.* The majority of the following sigils were originally intended to denote the *'principal and spiritual'* of the four elements, sometimes called the *'heavenly'*, rather than to refer to the incandescent gases which we nowadays call 'fire'.

For example, SOMMERHOFF 1701 notes that fire is 'the efficient cause, *adeoque influens in effectum*' and provides the following sigils:

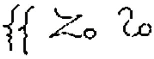


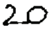
FRANCKLYN 1627 

KIRCHER 1655

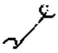
SHELTON 17C 

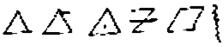
DIDEROT 1763

GESSMANN 1906 

LUEDY 1928 

SCHNEIDER 1962

ALCHEMY 1650 

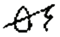
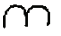
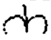
ALCHEMICAL 17C 

SIGNA 17C

GEHEIME 1785

CARBONELLI 1925

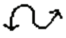
KOCH 1930

BERTHELOT 1885 records the sigil  for *fire* from the ancient Greek alchemical tradition, but this sigil applies equally to the 'fire' planet MARS.
DEE 1564 gives the sigil  for *alchemical fire* though it is evident from the text that he has in mind that the sigil also represents the elemental fire (see MONAD) which sigil he calls the *'the mystical sigil of Aries'*: his disciple GABELLA 1615 appears to have linked it in a variant form with the elemental fire: 
WELLING 1735 gives a sigil linked with the ancient form derived from the SEAL OF SOLOMON which he says is the *'Spiritual and Invisible Fire'*, that occult Fire which existed before the descent of Lucifer. OLIVER 1826 gives as an *'ancient Egyptian'* sigil for elemental Fire. On a more material plane, SIGNA 17C records the sigil for *carbon fire,* which relates to GRADES OF FIRE. See also DULL FIRE, FIRE TRIPLICITY and OCCULT FIRE

FIRE BAPTISM See THREE BAPTISMS.

FIRE HAND *Pal.* In modern chirognomy, a sigil used to denote the male Fire hand type, sometimes called the *Intuitive* hand form, given by GETTINGS 1965: ♂
The female hand type is given the related sigil: ♀

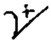
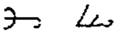
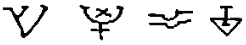
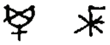
FIRE PROOF *Alc.* Sigil recorded by GESSMANN 1906:

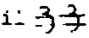
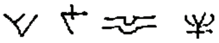
FIRE TRIPLICITIES *Ast.* A sigil recorded by AGRIPPA 1510, but rarely used afterwards, is an uncomfortable union of common sigils for the fire signs Aries, Leo and Sagittarius: 
See also FIRE.

FIRST *Occ.* CHASSANT 1884 records two mediaeval abbreviations for the Latin *prima:*

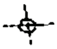
FIRST HOUSE See ASCENDANT.

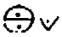
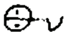
FIVE See ARCHETYPES

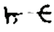
FIX *Alc.* The sigils are used in the alchemical sense of *fixating.*
FRANCKLYN 1627 ALCHEMY 1650 
SHELTON 17C 
SOMMERHOFF 1701  DIDEROT 1763 
POISSON 1891 SCHNEIDER 1962

FIXATION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sign or constellation *Gemini*, perhaps to symbolise the alchemical process of *fixation*, though the sigil is a variant for ORPIMENT. SCHNEIDER 1962 gives the sigils for *fixatio:* 

FIXED *Alc.* For the alchemical application, GEOFFROY 1718:
For the astrological application, see FIXITY

FIXED CROSS *Ast.* A sigil introduced by BAILEY 1934 as diagram to express the combination of the four fixed signs of the zodiac (Taurus, Leo, Scorpio and Aquarius): 
See also FIXITY.

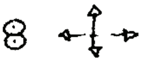
FIXED SAL ALKALI *Alc.* GEOFFROY 1718 
DIDEROT 1763 

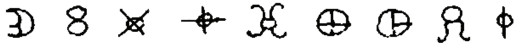
FIXED STAR *Ast.* From early mediaeval times the fixed star has been symbolised by means of a cross or by a circle (for example, see the manuscript MANSIONES 14C), though KIRCHER 1655 gives the sigil  and SYSTEMES 18C gives:
When such a sigil is confined to the horoscope figure, the star is generally intended to indicate the influence of a particular fixed star, which is usually named within the horoscope (for example, see IBN EZRA 1485).
A common variant is often used to distinguish the sigil from that used for the SEXTILE aspect, which also is found in horoscope

charts. In an example from PEARCE 1893, in the horoscope for King George V, the sigil precedes the name *Aldebaran* - however, in a manuscript copy of this figure, the star sigil is changed to a small square which symbolises the star. This form is however very rare, and appears to be restricted to the USA. The following fixed stars have been accorded individual sigils in the astrological tradition: ALDEBARAN, Algol (CAPUT ALGOL), Algorab (ALA CORVI), ALPHECCA, Antares (COR SCORPIONIS), Arcturus (ALTAMECH), CAPELLA, Deneb Algebi (CAUDA CAPRICORNI), PLEIADES, Polaris (CAUDA URSAE), Procyon (CANIS MINOR), REGULUS (see also COR LEONIS), Sirius (CANIS MAJOR), SPICA, Vega (VULTUR CADENS). In his study of Rosicrucian symbols, GABELLA 1615 gives the sigil whilst dealing with stars, but the form itself is ambiguous within the text.

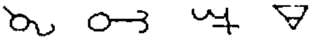
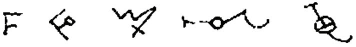
FIXED SULPHUR *Alc.* SIGNA 17C

FIXITY *Ast.* Modern sigil for the fixed *quality*, given by DE VORE 1947: But see also FIXED CROSS

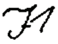
FLAVOUR *Alc.* DIDEROT 1763: 

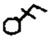
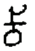
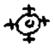
FLORES *Alc.* The sigils given under *flores virides aeris* by SCHNEIDER 1962 refer to VERDIGRIS: 
See FLOWERS, FLOWERS OF ANTIMONY, FLOWERS OF BRASS, FLOWERS OF LEAD, FLOWERS OF STEEL, FLOWERS OF SULPHUR and FLOWERS OF VITRIOL

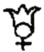
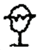
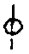
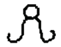
FLOUR *Alc.* The two sigils given below may be applied to any 'fine POWDER'.
SIGNA 17C SCHNEIDER 1962
See also MEAL

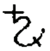
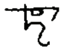
FLOW *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 

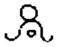
FLOWERS *Alc.* The chemical, rather than the botanical, is intended in

the short-form sigil recorded by GESSMANN 1906: 
See also FLORES and VERDIGRIS

FLOWERS OF ANTIMONY *Alc.* SOMMERHOFF 1701  
DIDEROT 1763 

FLOWERS OF BRASS *Alc.* ONOMASTICUM 1574
DIDEROT 1763  
The following sigils are given by GESSMANN 1906 for *flores virides aeris:*  

FLOWERS OF LEAD *Alc.* DIDEROT 1763  

FLOWERS OF STEEL *Alc.* DIDEROT 1763 

FLOWERS OF SULPHUR *Alc.* SOMMERHOFF 1701
POISSON 1891 GESSMANN 1906

FLOWERS OF VITRIOL *Alc.* SOMMERHOFF 1701

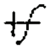
FLUX *Alc.* SIGNA 17C

FOG *Alc.* BERTHELOT 1885 gives the sigil derived from the Greek *Nephele* meaning 'condensed vapour'.

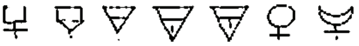
FOOL ARCANUM *Occ.* WIRTH 1927 relates this last card (technically given the *zero*, or unnumbered, but generally held to be the 22nd and final card in the series) of the Tarot pack to the Hebrew TAU, and accords it the sigil which alchemically is related to ALUM, and of course recalls the zero of our own numeration: the implication within this choice of sigil is that the 'fool' should be seeking to make the zero into a SUN sigil:

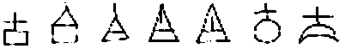
FORM *Ast.* LEO 1914 gives the sigil which represents *'all definiteness of form or limitation, such as birth, life periods of varying*

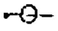
lengths, death or change of form and the moulding of forms that are coming into manifestation'. It is very likely that LEO 1914 was regarding the sigil as a representation of the basic horoscope figure. LEO 1914 also gives the ordinary sigil for the MOON ☽ to symbolise *'the most subtle form of matter'.*
See also MANIFESTATION.

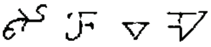
FORMIC ACID *Alc.* SCHEFFERS 1775 

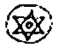
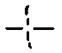
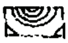
FORTNIGHT See WEEK.

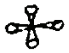
FORTUNA MAJOR *Geo.* Sigil for one of the sixteen geomantic figures
Fortuna (as it is often called) is linked by AGRIPPA 1531 with the element Earth, the 'planet' Sun, and the zodiacal sign Aquarius. A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold structure. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the Sun, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

FORTUNA MINOR *Geo.* Sigil for one of the sixteen geomantic figures
A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. *Fortuna Minor* is linked by AGRIPPA 1531 with the element of Fire, the 'planet' Sun, and the zodiacal sign Taurus. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the Sun, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 
HEYDON 1664

FORTUNE *Ast.* NEUGEBAUER 1959 records a Graeco-Byzantine sigil for the equivalent of the Arabian PARS (fortuna), the nodal point occupied by the Moon when the Sun is regarded as being placed on the *horoscopos* (Ascendant degree) in a chart: 

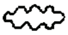
FOUNTAIN WATER *Alc.* SIGNA 17C 
See also WATER.

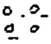
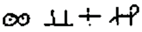
FOUR ELEMENTS *Occ.* In the graphic system of WELLING 1735 the sigil relating to the so-called SEAL OF SOLOMON is used to denote the *four elements*, and explained as a form containing the golden ball of the *Schamayin:* 
DEE 1564 gives the simple cross and the exploded cross  to symbolise the four elements.
OLIVER 1826 gives  as an 'ancient Egyptian' symbol.

FOUR EVANGELISTS *Rel.* The Evangelists are most frequently symbolised individually in terms of astrological associations.
SAINT MATTHEW is linked with the winged human of AQUARIUS: ♒
SAINT MARK is linked with the lion of LEO: ♌
SAINT LUKE is linked with the bull of TAURUS: ♉
SAINT JOHN is linked with the eagle (redeemed sign) of SCORPIO: ♏
In theory any of the sigils listed for these four fixed zodiacal signs may be used to symbolise the Evangelists - see GETTINGS 1978. As AGRIPPA 1531 listed wrongly (though without sigils) the relationships between the elements and the signs, the correspondencies have been wrongly copied ever since - for example, WIRTH 1931 associates *Luke* with TAURUS ♉ and EARTH, *Mark* with LEO ♌ and FIRE, but *John* with SCORPIO ♏ and AIR, though zodiacal Scorpio is actually a Water sign. In turn, WIRTH 1931 also associates *Matthew* with AQUARIUS ♒ and with WATER, though the latter sign is actually an Air sign, in spite of its name.
KOCH 1930 adapts two Christian sigils specifically for the four Evangelists:  ◇

FOURFOLD MAN *Occ.* Sigil given by STEINER 1906 as representative of the fourfold nature of man, symbolising the physical, etheric, astral and Ego 'bodies': □
See also HIGHER MAN

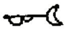
FOURTH RACE See EARTH

FRACTURE *Alc.* GESSMANN 1906 

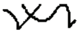
FRONS *Ast.* Tenth of the mediaeval lunar mansions (in full, *frons Leonis*), called *Al Jabhah* in the Arabic astrological tradition, a sigil for which is given by MANSIONES 14C: 
A series of sigils, intended for amuletic use, and called *finis Cancri*, is associated with this mansion, and recorded by ABANO 1303: 

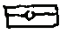
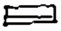
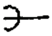
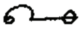
FROTH OF NITRE *Alc.* DIDEROT 1763

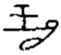
FRUIT BRANDY *Alc.* GESSMANN 1906

FULL MOON *Ast.* Three ancient forms are recorded by OMONT 1894 and NEUGEBAUER 1959  It is clear that in the horoscopes the last two sigils (at least) are intended to denote the most recent *full moon to the birthtime recorded in the figure.*
SMITH 16C gives a related sigil, which appears to apply to the most recent *conjunction* as well as the *opposition* noted above:

FUMUS See SMOKE

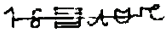
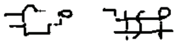
FUNDERE *Alc.* SIGNA 17C 

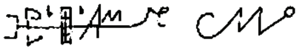
FURNACE *Alc.* Almost all the sigils which are not merely vestigial drawings of furnaces have come from alchemical mediaeval sources:
SIGNA 17C SOMMERHOFF 1701 
DIDEROT 1763  GESSMANN 1906
SIGNA 17C gives a sigil for *furnus cupellatori:*  and one for *furnus pubarion:* 
See also GRADES OF FIRE

FUSION *Alc.* SOMMERHOFF 1701 

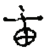
G

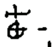
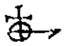
GABRIEL *Mag.* As this Archangel is ruler of the MOON, almost any of the sigils given for this 'planet' might be used to symbolise him.

TRITHEMIUS 1503  BRAHE 1582 

SCHEIBLE 1848 

See also GRAPHIEL, SPHERE OF THE MOON and SPIRIT OF AQUARIUS

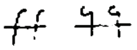
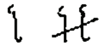
GARNET *Alc.* FRANCKLYN 1627 SHELTON 17C 

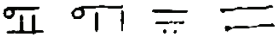
SOMMERHOFF 1701  GESSMANN 1906 

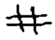
SCHNEIDER 1962

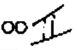
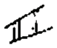
GEMINI *Ast.* The most common modern sigil for the zodiacal sign of the 'Twins', also used indiscriminately for the constellation of the same name, is given by HYGINUS 1482, derived ultimately from the ancient manuscript tradition (see NEUGEBAUER 1959 below): The sigil is said by AGRIPPA 1510 to be based on the idea of 'embracing', though most modern explanations are based on the idea of communication.

Ancient Egyptian (demotic) BERLIN 42AD

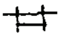
STOBART 2C  SPIEGELBERG 1911 

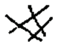
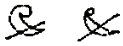
Graeco-Byzantine, c500AD NEUGEBAUER 1959 

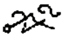
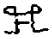
WALTER 1970 gives a Greek variant which was also used for 'lead': 

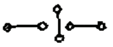
ASTRONOMICAL 1400  JANUA 14C 

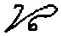
LEUPOLDI 14C MANSIONIBUS 1482

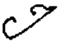
SCHYNAGEL 1500  ASTROLOGICAL 15C

BONATTI 15C  QUADRANTIS 15C 

LAMBECIUS 1500
ASTROLOGY 17C
TABLE 17C
VALLEMONT 1707
BOUCHE-LECLERCQ 1899
NEROMAN 1937
BLUNDEVILLE 1602
MAGICI 17C 
TRACTS 17C
SOMMERHOFF 1701
WIRTH 1927 
WILCZKOWSKI 1947

LUEDY 1928 records a related sigil from the Syrian astrological tradition:
LEUPOLDT 14C gives a sigil for the constellation Gemini: 
See also MYSTERIOUS PLANETS and SPIRIT OF GEMINI

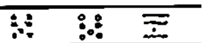
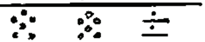
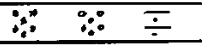
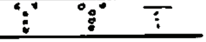
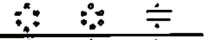
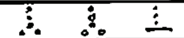
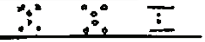
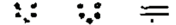
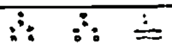
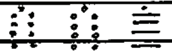
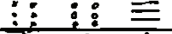
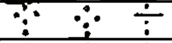
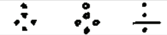
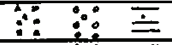
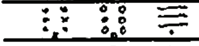
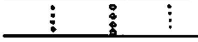
GENIUS OF EARTH *Occ.* AGRIPPA 1531 

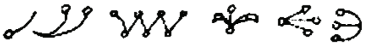
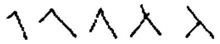
GENIUS OF FIRE *Occ.* AGRIPPA 1531 

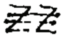
GENIUS OF WATER *Occ.* AGRIPPA 1531

GENUINE SULPHUR *Occ.* GESSMANN 1906 gives the mediaeval sigils:
See also SULPHUR

GEOMANTIC SIGILS *Geo.* The sixteen figures of the geomantic tradition have been accorded very many variant forms - for example, the figure AMISSIO has been expressed in the forms given by AGRIPPA 1531 TABULAE 15C and SCHMUCTEN 1642: See each of the entries under the names given below for the associate 'geomantic characters':

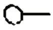
ALBUS	
AMISSIO	
AQUISITIO	
CAPUT	
CARCER	
CAUDA	
CONJUNCTIO	
FORTUNA MAJOR	
FORTUNA MINOR	
LOETITIA	
POPULUS	
PUELLA	
PUER	
RUBEUS	
TRISTITIA	
VIA	

GIMEL *Occ.* The third letter of the Hebrew alphabet for which very many variants and derivative forms are given within the tradition of secret alphabets (see HEBRAIC SCRIPT), notably those collected by BARTOLOZZI 1675:  WIRTH 1927 equates *gimel* with the Tarot arcanum of the EMPRESS, and thus with the zodiacal Virgo. WIRTH 1927 traces the graphic etymology of the Hebrew form from vestigial drawings relating to early alphabets  and links the form with the idea of 'camel', though the historical connexion with the Egyptian hieroglyphic pictorial form would suggest the idea of 'officialdom' (see JENSEN 1970).

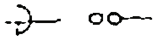
GINGER *Alc.* SOMMERHOFF 1701 

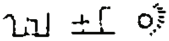
GLASS *Alc.* ONOMASTICUM 1574

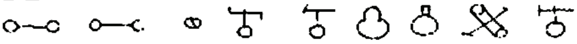
VALENTINE 1671

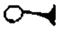
SHELTON 17C 

ALCHEMICAL 17C

SIGNA 17C 

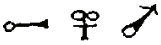
DIDEROT 1763 

GESSMANN 1906 

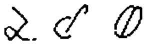
SHEPHERD 1971 

LUEDY 1928 records a sigil from the Syrian alchemical tradition

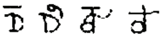
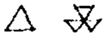
BERTHELOT 1885 records an ancient Greek form:

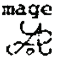
GESSMANN 1906 records three sigils for *glass drop:* 

See also the notes regarding the application of this sigil under VITRUM

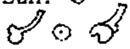
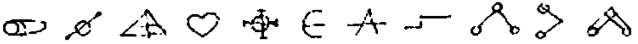
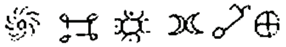
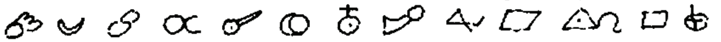
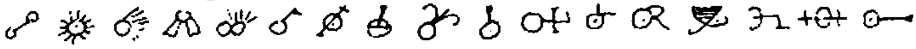
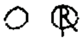
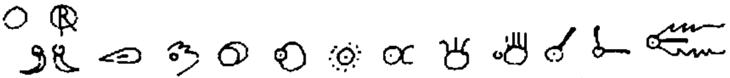
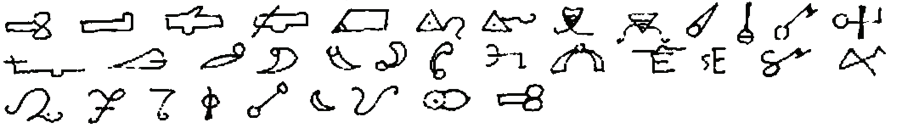
GLUE *Alc.* GESSMANN 1906 

See also LUTUM SAPIENTIAE

GOD *Occ.* A sigil derived from the Boehmian philosophy, recorded by LAW 1772, *'comprehends all whatever God and Eternity is':* but see EYE OF ETERNITY. CHASSANT 1884 gives several mediaeval abbreviations for the Latin *Deus:*  KOCH 1930 gives three sigils which are derived from the theosophical image for ONE and the ancient image for the TRINITY: 

KIRCHER 1655 

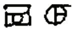
See also DEITY.

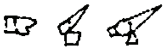
GOLD *Alc.* Since in the alchemical and astrological tradition *gold* is synonymous with SUN, all the sigils used for this 'planet' may be used to denote the metal, and indeed may denote both at the same time. The following sigils are specifically given for *gold*, but as the sigils given under the entry for SUN indicate, they and related variants are used for the solar body.
BERTHELOT 1885 records for the metal the ancient Greek astrological sigil for the *Sun:*
ALCHYMIA 1563 
WORLIDGE 1651 
CROLLIUS 1612 SHELTON 17C 
SOMMERHOFF 1701 

DIDEROT 1763 
GESSMANN 1906 


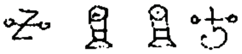
GOLD ALLOY *Alc.* BERTHELOT 1885 records an ancient Greek sigil:

GOLD DUST *Alc.* GESSMANN 1906

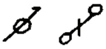
GOLD FILINGS *Alc.* BERTHELOT 1885 records an ancient Greek sigil:

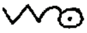
GOLD FOIL *Alc.* DIDEROT 1763  GESSMANN 1906

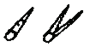
GOLD LEAF *Alc.* SCHNEIDER 1962
BERTHELOT 1885 records a few sigils from the Greek alchemical tradition: 

GOLD LITHARGE *Alc.* GESSMANN 1906 

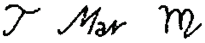
GOLD PAINT *Alc.* SOMMERHOFF 1701

SCHNEIDER 1962 
But see also AURUM MUSICUM

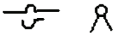
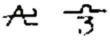
GOLD SAFFRON *Alc.* GESSMANN 1906 

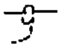
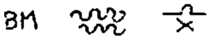
GOLD SOLDER *Alc.* BERTHELOT 1885 records two sigils from ancient Greek alchemical texts: 

GOLD SPIRIT See SPIRIT OF GOLD

GRADE *Alc.* GESSMANN 1906 records mediaeval abbreviations and sigils restricted to the verbal use: 

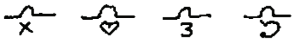
GRADES OF FIRE *Alc.* There are four different *grades*, each linked to the four elements, for which ALCHEMY 1650 gives the following sigils:

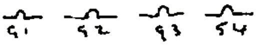
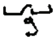
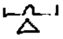
AIR  *EARTH* 

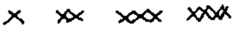
FIRE  *WATER* 

These are usually termed (respectively), the *aerial, cineris, igne aperto* and *balneum mariae*.

SOMMERHOFF 1701 gives the following sigils for the four grades:

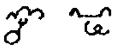
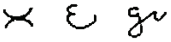


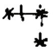
SHELTON 17C gives a simple series  while GESSMANN 1906 records a (mediaeval) sigil which stands for the general idea of 'grades of fire':  This last sigil may be adapted in various combinations with the standard sigils of the elements, so that for example  may be used to indicate *igne aperto*.

LUEDY 1928 records the sigils for the four grades in a simple progression: 

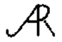
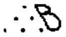
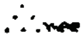
SOMMERHOFF 1701 lists other systems, one of 8 and one of 9 grades, but provides no related sigils.

GRAIN *Alc.* A measure of weight, one twentieth of the SCRUPULUM.

DIDEROT 1763  GESSMAN 1906 

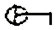
GRAPHIEL *Mag.* Sigil for spirit (in cabbalistic lore an alternative name for GABRIEL) given by HEYDON 1664, to represent letter G in secret writing called 'the Alphabet of Angels and Genii': 

GRATE *Alc.* Mediaeval sigil recorded by GESSMANN 1906 and apparently restricted to verbal use:

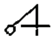
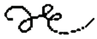
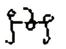
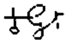
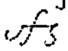
GRAVEL BATH *Alc.* GESSMANN 1906 gives several mediaeval variants based apparently on the idea of *arena*, or sand:   

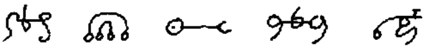
GREATER WORLD *Occ.* WELLING 1735 reinterprets the modern sigil for the SUN as an image of the lesser world (the point, which represents the human being), standing within the ambient of the *Greater World* (the circle which represents the Macrocosm), deriving from To some extent he is following the symbolic forms of DEE 1564, as set out in his study of the MONAD, but WELLING 1735 reasons that the inner nature of man is *potential gold* (the sigil for the Sun is also of course the sigil for GOLD), and is *eternal and indestructible*. DEE 1564 gives the sigil, later called the *circulus simplex* in the Rosicrucian literature, to represent the *Macrocosm* and as one of the three basic forms which link the invisible and celestial spiritual world (that is, the *Greater World*) with the visible world, the open product of Nature:

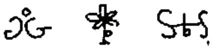
GREEN *Alc.* BERTHELOT 1885 records a short-form from a collection of Greek alchemical texts:

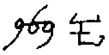
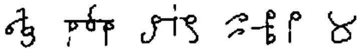
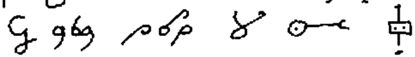
GREEN VITRIOL *Alc.* DIDEROT 1763 
See also VITRIOL

GUM *Alc.* Generally the sigils would appear to relate to the *gum arabic* but other resin gums may also be signified.

ALCHYMIA 1563   FRANCKLYN 1627 
ALCHEMICAL 17C  SHELTON 17C 

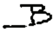
SOMMERHOFF 1701 

DIDEROT 1763 

GESSMANN 1906 records the following as general sigils for 'gum' 
 with the following specifically listed as for 'gum arabic': 

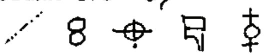
SCHNEIDER 1962 gives the sigil for 'gum arabic'.

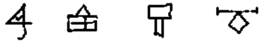
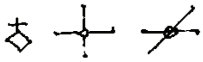
See also GLUE and LUTUM SAPIENTIAE

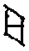
GYPSUM *Alc.* SIGNA 17C 

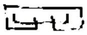
H

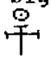
HAEMATITE *Alc.* SIGNA 17C

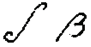
SOMMERHOFF 1701 

GESSMANN 1906  

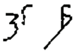
SCHNEIDER 1962  See also BLOODSTONE

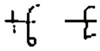
HAGITH *Mag.* Sigil given by TRITHEMIUS 1503 as sigil for a spirit of Venus: 

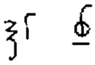
HAGONEL *Mag.* Sigil for demon linked with the Moon, given by AGRIPPA 16C: 

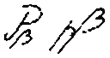
HALF *Alc.* Two sigils given by GESSMANN 1906, probably derived from the Latin *semis:* 

BERTHELOT 1985 records an ancient Greek form from the alchemical tradition:

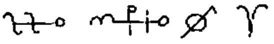
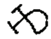
HALF-DRAGMA *Alc.* DIDEROT 1763 

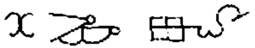
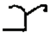
HALF-LITRE *Alc.* DIDEROT 1763 

HALF-OUNCE *Alc.* DIDEROT 1763 

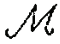
HALF-PUGILLUM *Alc.* Mediaeval sigils recorded by GESSMANN 1906 related to the abbreviation for the Latin *pugillus semis:* 

See PUGILLUM

HAMALIEL *Mag.* BRAHE 1582 gives several sigils, all mediaeval in origin, for the angel associated with the zodiacal Virgo:  Within the geomantic tradition, HEYDON 1664 gives the sigil  for *Hamaliel* as the genius of CONJUNCTIO, but AGRIPPA 1531 gives this as the sigil for the ruling spirit of zodiacal Virgo.
See SPIRIT OF VIRGO.

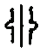
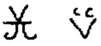
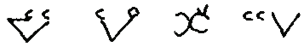
HANAEL *Mag.* BRAHE 1582 gives several sigils, all mediaeval in origin, for the angel associated with zodiacal Capricorn:  Within the geomantic tradition HEYDON 1664 gives the sigil  for *Hanael* as the genius of CARCER, but this is almost certainly a confusion with the Hebrew letter recorded by AGRIPPA 1531 in this context.
See SPIRIT OF CAPRICORN.

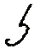
HAND *Pal.* The classification of lines and areas of the hand in the chiromantic tradition is related mainly to the use of astrological symbolism - for example, AGRIPPA 1531 gives the following sigils: ♃ (Jupiter) for index; ♄ (Saturn) for middle finger; ☉ (Sun) for ring finger; ☿ (Mercury) for little finger; ♀ (Venus) for the ball of the thumb; ☽ (Moon) for hypothenar eminence: ♂ (Mars) for central palm. The chirognomic tradition incorporates similar astrological sigils, but see also AIR HAND, EARTH HAND, FIRE HAND, WATER HAND and TEMPERAMENTS.

HANDFUL *Alc.* Sigil given by GESSMANN 1906 is probably an abbreviation of the Latin *manipulus:*  a measure sometimes wrongly confused with the PUGILLUM.

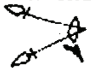
HANGING MAN *Occ.* WIRTH 1927 relates this 12th card of the Tarot arcana to the Hebrew LAMED, and accords it the sigil which is the symbol of the 'completion of the Great Work (of alchemical transmutation)', presumably because this sigillic form may be traced within the structure of the card (this being a reversal of the structure within the WORLD ARCANUM).

HARDNESS See ADAMAS

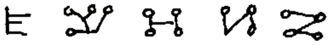
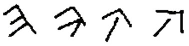
HARTSHORN *Alc.* The sigil given by GESSMANN 1906 is no doubt an abbreviation of the Latin *cornus cervi:*
ALBERTUS 1974 
SOMMERHOFF 1701 gives for 'burned hartshorn' the forms: 
while GESSMANN 1906 gives: 

HASMODAI *Mag.* Sigil supposed by HEYDON 1664 to be a geomantic spirit, ruler of VIA and POPULUS, but the sigil appears to be a poor copy of that given by AGRIPPA 1531 as ruling spirit of the Moon. HEYDON 1664 gives  whilst AGRIPPA 1531 gives:

HASMODEL *Mag.* Sigil given for geomantic spirit by HEYDON 1664, genius of AMISSIO, but an identical sigil is given by AGRIPPA 1531 as ruling spirit of zodiacal Taurus:

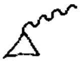
HAURIENS PRIMUS *Ast.* The twenty-sixth mediaeval lunar mansion, called *Al Fargh al Mukdim* in the Arabic astrological tradition, a sigil for which is recorded in MANSIONES 14C:
A sigil designed for amuletic use, and associated with this mansion (called *finis Aquarii)*, is given by ABANO 1303: 

HAURIENS SECUNDUS *Ast.* The twenty-seventh of the mediaeval lunar mansions, called *Al Fargh al Thani* in the Arabic astrological tradition, a sigil for which is recorded in MANSIONES 14C:

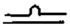
HE *Occ.* The fifth letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which very many derivative forms have been given in the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675
 WIRTH 1927 equates *He* with the arcanum the POPE in the Tarot pack, and thus with zodiacal Aries. His list of earlier alphabetic forms for the letter, all related to the proto-Hebraic,  he derives from the idea of

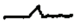
'window', though it is more likely that the vestigial drawings were originally derived from the Egyptian hieroglyphic with the pictorial value of 'a shout of jubilation' - see JENSEN 1970.

HEAT *Alc.* The following sigils are obviously derived from the main sigillic forms for FIRE, though *heat* is specified within the texts.

FRANCKLYN 1627  SHELTON 17C

See also GRADES OF FIRE.

HEAVEN *Alc.* BERTHELOT 1885 gives a Greek sigil derived from the ancient alchemical tradition, which could be confused with the basic sigillic form for LIBRA, but which is specifically recorded for the *heavens*: 

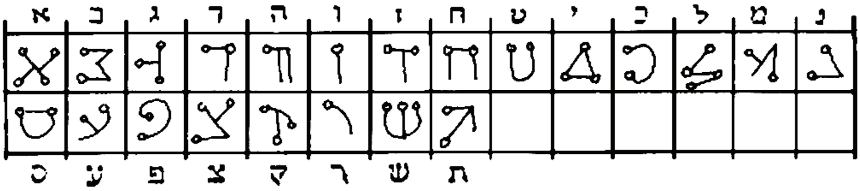
KIRCHER 1655 LUEDY 1928 

HEAVENLY SCRIPT See CELESTIAL SCRIPT

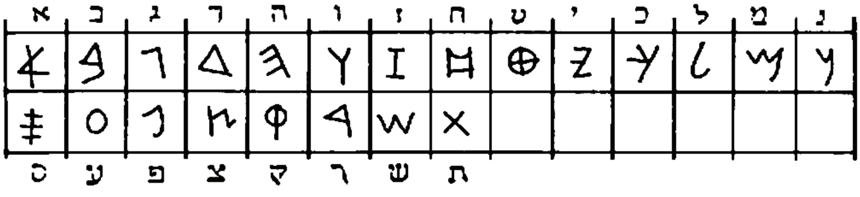
HEBRAIC SCRIPT *Occ.* The Hebraic characters used in various sections of this *Dictionary* are those listed as standard by WIRTH 1927:

א	ALEPH	ל	LAMED
ב	BETH	מ	MEM
ג	GIMEL	נ	NUN
ד	DALETH	ס	SAMEK
ה	HE	ע	AYN
ו	VAU	פ	PE
ז	ZAIN	צ	TSADE
ח	HETH	ק	KOPH
ט	TETH	ר	RESCH
י	JOD	ש	SCHIN
כ	KAPH	ת	TAU

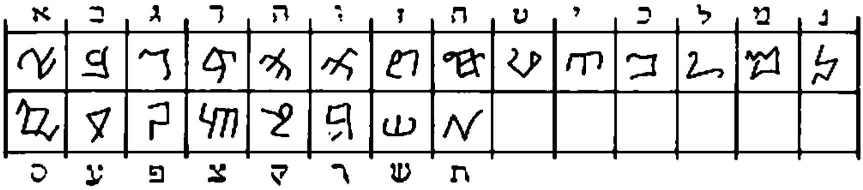
This alphabet does not diverge in any significant way from the orthodox 'square' Hebraic forms: the Roman orthography has been determined with reference to the general occultist literature, and a short entry for each of the 22 letters has been included in the entries. The 22 characters are, of course, derived ultimately from a deeply significant magical structure, relating both to sound values and to the ancient pictographic symbolism, and it is probably this which has contributed so much to the development of the secret and magical scripts associated in occultism with the language. The simplest intention underlying such scripts is that a sigil be derived from the Hebraic form to represent that letter, and to connote the charge of magical meaning implicit in the sound, pictographic form and its corresponding numerical value. A good example may be seen in one of the most famous of such secret alphabets, the *celestial* in the form preserved by AGRIPPA 1531:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

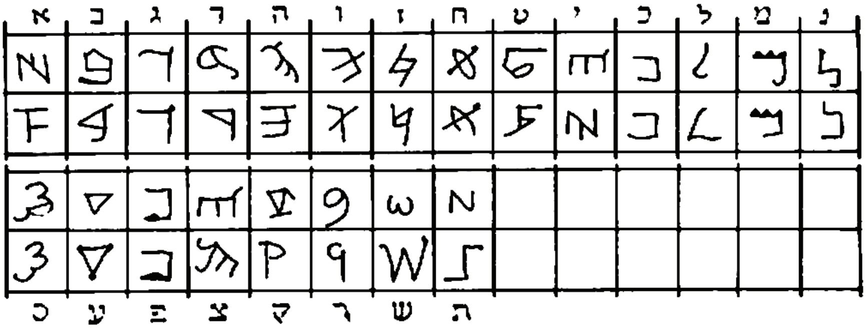
However, the interpretation of such scripts is rendered especially difficult by the wide-spread *Notarikon* techniques used by both the cabbalists and the occultists, and by the prevalent use of *Gematria* and *Temurah* - all of which render interpretation a hazardous business. The synoptical 'magical' alphabet given by WIRTH 1927 in his study of Tarot symbolism is actually related to the historic *Moabite:*


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

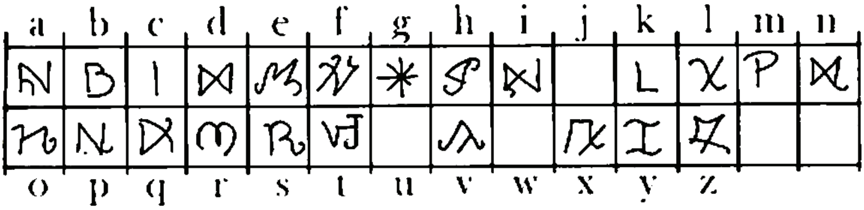
This example should serve to remind us that very many of the so-called 'secret' scripts are merely alphabets taken over from historic sources for magical purposes. Thus, the historic *Samaritan book script* recorded by JENSEN 1970 (for non-occult purposes) clearly formed the basis for a number of secret scripts:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

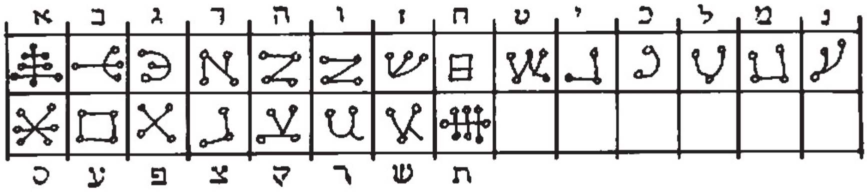
In this connexion, see the entry under SAMARITAN SCRIPT - but a sample from POSTEL 1538, who records two variants, is a good example:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

In some cases such scripts were adapted from the Hebraic to the Roman or Greek alphabet (again for magical purposes), as for example in the alphabet recorded by VIGNERE 1586, which is called 'Phoenician' or 'Ionic', though only distantly related to originals of those names:


a b c d e f g h i j k l m n
o p q r s t u v w x y z

A glance at one or two of the characters in the so-called CELESTIAL SCRIPT recorded from mediaeval sources by AGRIPPA 1531 indicates something of the extent to which such scripts are derived from this Samaritan form. A whole series of alphabets has been more obviously derived - albeit imaginatively - from the variety of orthodox 'square' forms, as for example in two of those recorded by BARTOLOZZI 1675:


א
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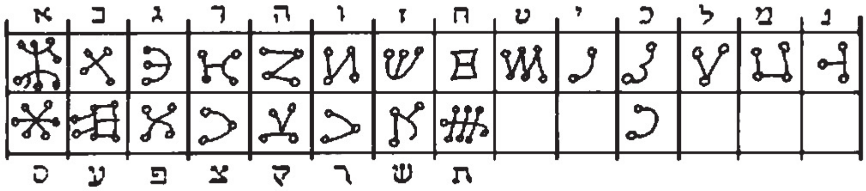
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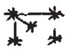
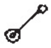
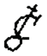
A large number of related Hebraic scripts are recorded in such texts as SELENUS 1624 and TRITHEMIUS 1508, as in the sources already mentioned above. In this *Dictionary* the following Hebraic or Hebraic-derived secret scripts are recorded: ADAMIC, BABYLONIAN, CANANEAN, CHALDEAN, CELESTIAL, MALACHIM, SAMARITAN, SOLOMONIAN, SUPERCELESTIAL and TRANSITUS FLUVII.
See also SECRET SCRIPTS

HECADOTH *Mag.* Sigil given for the spirit named by HEYDON 1664 (but probably the cabbalistic *Hechaloth* was intended) to represent the letter H in the secret writing called 'Alphabet of Angels and Genii':

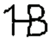


HELIOTROPE SIGNA 17C 

HEMATITE See HAEMATITE

HEPATIC ANTIMONY *Alc.* GESSMANN 1906 

HEPHAESTOS See VULCAN

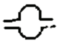
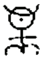
HERB *Alc.* BERTHELOT 1885 records a sigil from the ancient Greek alchemical texts:
GESSMANN 1906  ALBERTUS 1974

HERCULES *Ast.* Sigil given for a hypothetical planet, claimed by WEMYSS 1927 to be the 'ruler' of zodiacal Leo:

HERMES See MERCURY.

HERMETICALLY SEALED *Alc.* GESSMANN 1906 records a sigil which is probably intended to cover the modern sense of the term (but see LUTUM SAPIENTIAE):

HERMETIC CROSS See CROSS and ORIGIN.

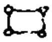
HERMETIC SIGIL *Occ.* DEE 1564 gives a sigil which is described as *'a small vessel containing the mysteries'* and which must be regarded as the equivalent of the *sigil hermeticum:*  The more complex sigil of the MONAD may also be taken as the *hermetic sigil:* 
SHELTON 17C gives the more frequent sigil: △
LUEDY 1928
See also CHARACTER

HERMETIC TETRAD *Occ.* In his imaginative treatment of Tarot symbolism, WIRTH 1927 gives the four sigils ○ + △ □ as the *Hermetic Tetrad,* and treats each individually in terms of the symbolism involved in their forms. A fifth sigil is derived from the first - the crescent form of the *Moon* ☾ and this participates with the ○ to give the sigil (for example) ♉ which is the basic SAL ALKALI, representing the primordial substance 'subject to the transmutation of the Moon' and is of course related to the most frequent sigil for TAURUS, which zodiacal sign has a rapport with fertile earth. WIRTH 1927 further derives the sigil ♉ from 🜃 by way of Such derivations are entirely speculative, however, and bear no relation to the historic etymologies of such graphic forms. The first of the *tetrad*, the solar sigil ○ is related to *zero* at one extreme, to the *Sun* at the other (see for example FOOL ARCANUM), with the alchemical matter of ALUM in between: the sigil is said to be 'Male, Active, Fixed' and is associated with *Osiris* and Reason, and with all other astrological solar connotations. The derived lunar sigil ☾ is said to be 'Female, Passive, Mobile', and associated with *Isis* and Imagination, and with related lunar connotations. The second of the *tetrad*, the cross + is related to the TAU and to the sphragis, and is thus essentially a symbol of life engaged in four-fold matter. Placed above a sign it is a symbol of achievement, as for example in the alchemical ANTIMONY ♁ which is in esoteric alchemy a redemptive sign, the spirit of ○ disengaging itself from the working of the material plane. The cross below a sign, as for example in the most frequent sigil for *Venus* ♀ is, according to the esoteric tradition, a symbol of 'redardation', representing the fall of spirit into matter. The sigil for VERDIGRIS ⊕ shows the integration of this life principle within matter (see CROSS), a sign of equilibrium and health. The third of the *tetrad*, the triangle △ is presented as the basis for the structure of the four elements: 🜂 for Fire; 🜃 for Earth; 🜄 for Water, and 🜁 for Air. The fourth in this *tetrad*, the square, □ is seen as a symbol of equilibrium, and represents a fall into the senses: from this he derives such sigils as the PHILOSOPHER'S STONE: By similar graphic logic, WIRTH 1923 traces an 'etymology' and meaning for each of the sigils for the seven planets, and indeed for some of the alchemical and astrological sigils. This rationale also underlies certain of his speculations as to the inner meaning of the TAROT pack.

HERMIT *Occ.* WIRTH 1923 relates this 9th arcanum of the Tarot pack to the Hebraic TETH, and accords it the sigil which is a square divided into nine smaller squares, from which is derived the sigils and the latter said to be the figure 9, along with the 'primitive *Teth*':

HERSCHEL *Ast.* One of the early sigils for this planet is given in SIBLY 1817 and was later said to be derived from the initial of the discoverer Herschel. LEO 1914 saw a related variant as a symbol of the unity of the three basic sigillic forms of 'Will, Wisdom and Activity' (see URANUS), expressing a higher grade of Mercury, of which he regards Herschel as a higher octave.
STRAGGLING 1824 SHEPHERD 1971
Eventually re-named URANUS, the two names co-existed in astrological circles, and a large number of sigils, many of them personal to individual astrologers, has been developed.

HESTIA See VESTA

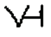
HETH *Occ.* The 8th letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:  WIRTH 1927 equates *Heth* with the Tarot arcanum the JUDGEMENT, and thus with zodiacal Libra. In his study of the graphic etymology of the letter he gives the forms which he associates with a pictographic 'hurdle', though as JENSEN 1970 suggests, the forms are probably derived from the Egyptian hieroglyphic with a pictorial value of 'lotus flower'.

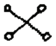
HEXAGON *Ast.* Sigil derived from Greek manuscript by OMONT 1894 relating to the aspect of SEXTILE.
For the non-astrological form, see ELEMENTS, LOVERS ARCANUM, TERNARY and VAYU.
In its esoteric aspect, the hexagon is treated in depth by BLAVATSKY 1888, who terms it the *hieroglyphic senary*. She records that it is

'the symbol of the commingling of the *philosophical three* fires and the *three* waters, whence results the procreation of the elements of all things. The same idea is found in the Indian equilateral double triangle. For though it is called in that country the sign of Vishnu, yet in truth it is the symbol of the Triad (or the Trimurti). For, even in the exoteric rendering, the lower triangle ▽ with the apex downward, is the symbol of Vishnu, the god of the moist principle of water ... whilst the triangle, with its apex upward, △ is Siva, the Principle of Fire, symbolized by the triple flame in his hand.' BLAVATSKY 1888 makes the point that this sigil is wrongly called 'Solomon's Seal', and that it produces the *Septenary* and the *Triad* at one and the same time, as well as the *Decad*. 'For with a point in the middle or centre, thus it is a sevenfold sign, its triangles denote number 3, the *two* triangles show the presence of the binary; the six points are the senary; and the central point, the unit; the *quinary* being traced by combination, as a compound of *two* triangles, the even number, and of *three* sides in each triangle, the first odd number.' She further argues that this is why Pythagoras and the ancients made the number six, the *senary*, a sacred number of Venus, since the union of the two sexes is required to develop the generative force - the 'spagyrisation of matter by triads' (quoting RAGON 1853).

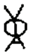
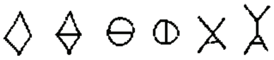
HIEROGLYPHIC SENARY See HEXAGON

HIGHER MAN *Occ.* Sigil given by STEINER 1904 as representative of the higher trinity within man, as yet to be developed: the *Spirit Self*, *Life Spirit* and *Spirit Man:* △
See also FOURFOLD MAN.

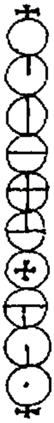
HIPPOCRATIC WINE *Alc.* GESSMANN 1906 gives two sigils, both derived from abbreviation: 

HIRCUS *Ast.* Mediaeval sigil for the fixed star, now *alpha Aurigae*, given by AGRIPPA 1510, but wrongly copied from the mediaeval manuscript tradition (see ALAYOCH):  This error has been continued by later copyists, so that the wrongly copied form has been adopted within the astrological tradition, even though it is in fact indistinguishable from the sigil used for ALDEBARAN.

HISMAEL *Mag.* Sigil given for 'geomantic spirit' by HEYDON 1664, said to be ruler of AQUISITIO and LOETITIA, but sigil is given by AGRIPPA 1531 as ruling spirit of the planet Jupiter:
HEYDON 1664 gives a variant:

HOLY DEITY *Occ.* A highly personal sigil given in Boehme's graphic system, and constructed from a visual play with the German *auge*, 'eye' *(AUge):*  The U is presented as a V, and stands for desire: *'It is all things, and yet a nothing, it beholdeth itself, and yet finds nothing but an A, which is the Eye'.* This play between the V and its reversal A gives several sigils, all of which represent the Eternal Beginning and the Eternal End - *'Thus the Abyss sees in itself and findeth itself':*  See LAW 1772

HOMER'S GOLDEN CHAIN *Occ.* A series of sigils relating to the occult *Aurea Catena Homeri* or *Annulus Platonicus* is listed by HOMER 1723, with variants in brackets from HOMER 1757:

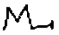
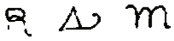
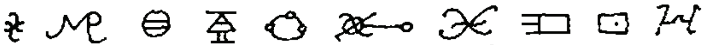
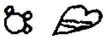
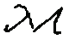


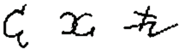
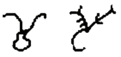
Chaos confusum ( )
Spiritus Mundi volatilis incorporeus
Spiritus Mundi acidus corporeus
Spiritus Mundi fixus alcalicus corporeus
Materia prima omnium corporum sublunarium
Animalia
Vegetabilia, seu Azoth ( )
Mineralia
Spiritus Mundi concentratus fixus seu Extractum Chaoticum purum
Perfectio consummata, seu Quintessentia Universalis ( )

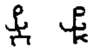
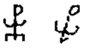
HOMER 1723 also gives within the text two variants for the extremes of CHAOS ○ and *Perfectio* ⊙

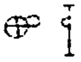
HOLY GHOST See THREE BAPTISMS.

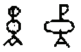
HONEY *Alc.* Several mediaeval sigils have been recorded, a few of which are abbreviations for the Latin *mel*.

ALCHEMICAL 17C SHELTON 17C 
SIGNA 17C 
SOMMERHOFF 1701 
GESSMANN 1906  SCHNEIDER 1962 

HORN *Alc.* GESSMANN 1906 
DIDEROT 1763 gives two sigils for *stag's horn:* 
See also HARTSHORN

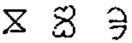
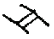
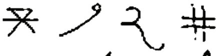
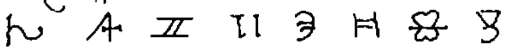
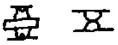
HOROSCOPE *Ast.* OMONT 1894 records two Greek forms (the first being singular, the second plural) under the name *horoscopos:*  FRESNE 1688 records two singular forms:  It must be noted, however, that originally *horoscopos* was a term applied to the Ascendant degree of what we now term the 'horoscope' - see therefore ASCENDANT.

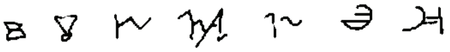
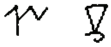
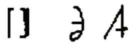
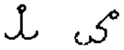
HORSE-DROPPINGS *Alc.* DIDEROT 1763 gives the mediaeval sigils: 
See also DUNG.

HORSERADISH OIL *Alc.* The Greek sigils from alchemical texts are formed from abbreviations of the Greek, recorded in BERTHELOT 1885: 

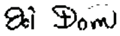
HOT WATER See WATER

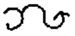
HOUR *Alc.* Several mediaeval sigils have been recorded, a few of which are vestigial drawings of the hour-glass.

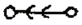
WORLIDGE 1651  VALENTINE 1671 
SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 

GESSMANN 1906 
LUEDY 1928  SCHNEIDER 1962 
BERTHELOT 1885 records two plural forms (hours) from Greek alchemical manuscripts: 
OMONT 1894 gives also a Greek abbreviation:

HOURGLASS SAND *Alc.* GESSMANN 1906

HOUSE *Ast.* GETTINGS 1977 records two 14C abbreviations of the Latin *domus:*  The sigil given in QUADRANTIS 15C may also refer to 'house': CHASSANT 1884 gives a mediaeval abbreviation:
But see also ASCENDANT.

HOUSE OF GOD *Occ.* WIRTH 1927 relates this 16th arcanum of the Tarot pack to the Hebraic AYN, and accords it a personalised sigil  which is obviously related to the associated zodiacal sign Scorpio.

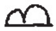
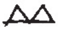
HUMAN WORLD *Occ.* KIRCHER 1655 
See also ASTRAL WORLD, ELEMENTAL WORLD and WORLD OF INTELLIGENCE

HUMIDITY *Alc.* SOMMERHOFF 1701

HYDROGEN *Alc.* DALTON 1808

I

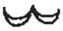
I CHING See TRIGRAMS

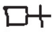
IGNIS FORTIS *Alc.* SOMMERHOFF 1701  

IGNIS LENTUS See SLOW HEAT

IGNIS ROTAE *Alc.* VALENTINE 1671 gives the sigils but this term is almost certainly synonymous with the REVERBERATING FIRE, the *ignis reverberius* or *ignis circulatorius* for which SOMMERHOFF 1701 gives the sigil (for both) and the sigils for the latter. SCHNEIDER 1962 gives the sigils for the *circulatorius*. See also GRADES OF FIRE.

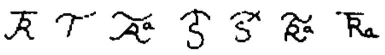
IMBIBITIO *Alc.* Sigil given in ALCHEMY 1650 for a process of distillation:

IMMORTAL ADAM *Occ.* A sigil probably originated by DEE 1564, but as a concept derived from the Christian esoteric tradition of symbolism relating to the significance of *alpha* and *omega:*  DEE 1564 links the sigil with the idea of *'the Immortal Adam'*, *'End'*, *'After the Formation of the elements'*, *'Manifestation'*, *etc.*, and in connexion with the *Christos*, with *'King of all ubiquitous'*. See also MORTAL ADAM and ELEMENTS.

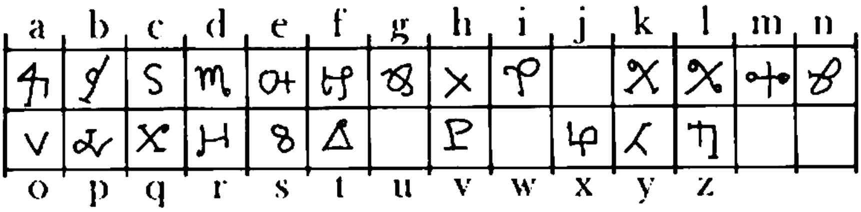
INCERATION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sign or constellation *Sagittarius*, perhaps to symbolise the alchemical process of *Inceration*.

INFINITY *Occ.* A modern sigil given by CIRLOT 1962 to represent the *'universe, the All'* *'Infinity':* ○ In this modern system of occult graphics, the modern sigil for the SUN is representative of *'the centre of infinity; the emanation or first cause':* ⊙ Some occultists see the exoteric sigil for infinity, the lemniscate still used in mathematics ∞ as a union of the Sun and Moon, linked at the point of time and space: see GETTINGS 1973.

INFUSION *Alc.* Many of the mediaeval sigils given by GESSMANN 1906 are abbreviations for the Latin *tinctura:*



INQUISITORIAL SCRIPT *Occ.* A script preserved by VIGNERE 1586 and said - on no sure showing - to have been used especially by the Inquisition, though it appears to belong to the series of scripts which are within the occult tradition termed *Carolingian.* See SECRET SCRIPTS.


a
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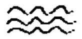
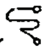
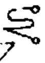
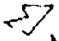
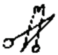
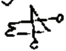
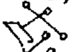
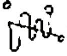
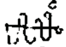
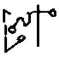
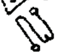
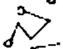
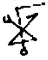
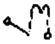
INTEGRITY *Occ.* Sigil probably originated by KOCH 1930:

INTELLECT *Occ.* KOCH 1930 gives a highly personal sigil for *'intellect in action':*

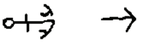
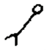
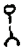
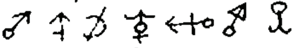
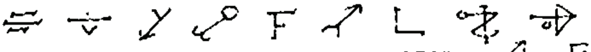
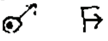
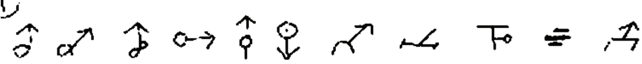
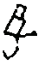


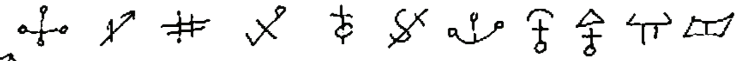
See also CREATIVE INTELLECT, DISORDERED INTELLECT and PASSIVE INTELLECT

INTELLIGENCIES *Occ.* Several variant sigils for each of the so-called 'planetary intelligencies' exist, and these may be examined in the

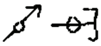
entries under the names of spiritual beings nowadays called *Archangels* but in certain esoteric documents, as for example in TRITHEMIUS 1522, referred to as *Intelligencies of the Spheres* (see ANAEL, GABRIEL, MICHAEL, ORIPHIEL, RAPHAEL, SAMAEL and ZACHARIEL). Since the *spheres* were eventually associated with the planetary bodies, a large number of sigils attached to the *Intelligencies* were associated with the planets themselves. The following represent the most frequently used in the occult tradition:
INTELLIGENCE OF JUPITER: AGRIPPA 1531  RAPHAEL 1879 
INTELLIGENCE OF MARS: AGRIPPA 1531 RAPHAEL 1879 
INTELLIGENCE OF MERCURY: AGRIPPA 1531  RAPHAEL 1879 
INTELLIGENCE OF MOON: AGRIPPA 1531   RAPHAEL 1879  
INTELLIGENCE OF SATURN: AGRIPPA 1531  RAPHAEL 1879
INTELLIGENCE OF SUN: AGRIPPA 1531 
INTELLIGENCE OF VENUS: AGRIPPA 1531  RAPHAEL 1879 
Needless to say, the term *intelligencies* has nothing to do with the word *intelligence* in its modern sense.
Certain of the PLANETARY SYMBOLS are probably related to the different series of *intelligencies*.

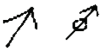
INVERTED PENTACLE See DEVIL

IRON *Alc.* In both alchemical and astrological contexts the word iron is interchangeable with MARS, so that any of the numerous sigils for this planet may also represent the metal. A few of such sigils are also recorded as relating to both 'iron and steel'. The following forms have been given specifically for the metal:
WORLIDGE 1651  CROLLIUS 1612 
FRESNE 1688  SIGNA 17C 
SOMMERHOFF 1701 
WELLING 1735 DIDEROT 1763 
DALTON 1808
GESSMANN 1906 
LUEDY 1928 

SCHNEIDER 1962 

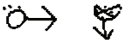
SHEPHERD 1971

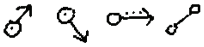
BERTHELOT 1885 records some Greek forms from alchemical texts: 



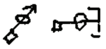
See also STEEL

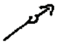
IRON FILINGS *Alc.* ALCHEMICAL 17C

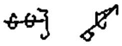
SIGNA 17C DIDEROT 1763 

GESSMANN 1906 

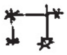
See also MARS

IRON LEAF *Alc.* BERTHELOT 1885 gives two sigils derived from Greek alchemical texts: 

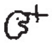
IRON ORE *Alc.* BERTHELOT 1885 gives a sigil from Greek alchemical texts:  See also IRON

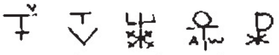
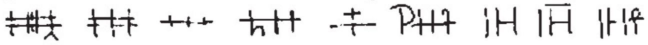
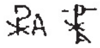
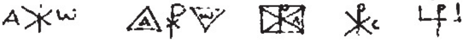
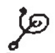
IRON RUST *Alc.* BERTHELOT 1885 gives two sigils from Greek alchemical texts: 

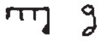
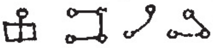
J

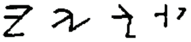
JAB *Mag.* Name, perhaps derived from *Jabniel,* one of the ruling angels of the Third Heaven, and sigil given by HEYDON 1664 to represent the letters J and I in the secret writing called 'Alphabet of Angels and Genii': 

JASON *Ast.* Hypothetical planet claimed by WEMYSS 1927 to be ruler of zodiacal Sagittarius, and to be in orbit between Saturn and Uranus:

JASPER *Alc.* SIGNA 17C 

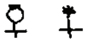
JESUS *Rel.* TESTA 1962 records many of the ancient sigils for the name *Jesus:* 
The same source shows also that the following sigils are derived from the early Christian gematric tradition (888 being the numerical value of the name *Jesus*): 
TESTA 1962 also gives a number of sigils for *Jesus Christ:* 

SCHEIBLE 1848 gives the sigil  for *Jesus triumphant.*
See also CHRIST, CHRISTMON and CROSS.

JOD *Occ.* The 10th letter of the Hebraic alphabet (see HEBRAIC SCRIPT) for which many derivative forms have been given in the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: 
 WIRTH 1927 equates *Jod* with the Tarot arcanum the WHEEL

OF FORTUNE. He gives the sigillic forms  as the prototypes of the letter, which he says is derived from a vestigial drawing of a hand, though the etymology is actually connected with a vestigial hieroglyphic of the god *Seth*, representative of Lower Egypt.

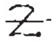
JUDGEMENT *Occ.* WIRTH 1927 relates this 8th arcanum of the Tarot pack to the Hebrew letter HETH, and accords it the sigil a so-called primitive *Heth* which in point of fact only approximates to a letter from the *Old Phoenician* script as given by JENSEN 1970. WIRTH 1927 also says that this figure approximates to our own number 8, for it was originally drawn: This form does not appear in the development of the Hebraic scripts, though it is found in (for example) the ETRUSCAN SCRIPT. The confusion may have arisen from the variant for the phonetic ḥ in the *Sinai script:*

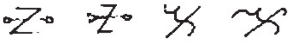
JUGGLER *Occ.* WIRTH 1927 relates this first arcanum of the Tarot pack to the Hebraic ALEPH, and thus to the constellation *Orion* and zodiacal Taurus. He accords the card the sigil and the point · drawn as the centre of the pupil in the Eye of God, thus completing a cycle in the 22 arcana with the of the last in the series, the FOOL ARCANUM.

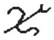
JUNO *Ast.* Sigil given by WILSON 1819 for 'planet' (actually an asteroid) in orbit between Mars and Jupiter:
WILSON 1819 KOCH 1930
SHEPHERD 1971 

JUPITER *Ast.* Modern sigil derived from the late mediaeval tradition, a printed example being HYGINUS 1482: AGRIPPA 1531 traces its form to the sceptre, but this is imaginative, and as rare examples below indicate, there were many variants for which no such graphic etymology could be given. LEO 1914 says of Jupiter that it represents *'the semi-circle rising over the cross'* and is *'the symbol of soul* *liberating itself from matter'.*

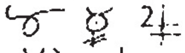
Ancient Egyptian: BERLIN 42AD

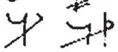
Gracco-Byzantine: NEUGEBAUER 1959 

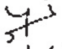
BERTHELOT 1885 

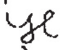
OMONT 1894 

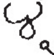
ALCHYMICAL 14C

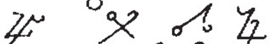
RAGOR 1474 

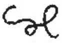
BERNARD 15C 

CAMPANUS 15C 

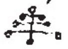
DOMORUM 15C 

LIBELLUS 15C 

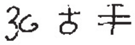
SCOT 15C 

SIGNIFICATIONES 15C 

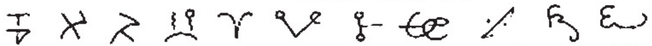
SCHYNAGEL 1500

AGRIPPA 1510 

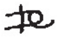
DARIOT 1557

ALCHEMICAL 1579 

BELOT 1667

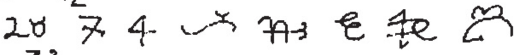
ALCHEMICAL 17C 

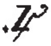
MAGICI 17C

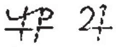
SOMMERHOFF 1701 

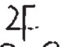
MAGIE 18C

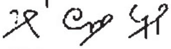
CHRISTIAN 1870

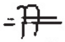
LUEDY 1928 

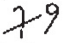
NEROMAN 1937 

CONJURATION 14C 

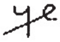
FIRMICUS 1499 

BONATTI 15C 

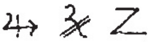
CANONES 15C 

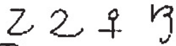
HOROSCOPE 15C 

SCALIGER 15C

SCHEMA 15C 

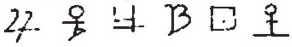
TRACTATULUS 15C

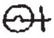
FIRMICUS 1510 

ALCHYMIA 1563 

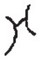
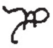
KIRCHER 1655

TABLE 1676

SHELTON 17C 

WELLING 1735 

PYTHAGORAS 18C

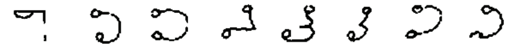
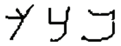
CARBONELLI 1925 records an early mediaeval manuscript form  and a later mediaeval whilst CAPPELLI 1949 records a mediaeval: 

The sigils given under TIN may be used synonymously with *Jupiter*.

See also AQUISITIO, SPHERE, SPIRIT OF JUPITER and ZACHARIEL

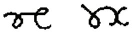
K

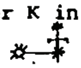
KALI YUGA *Occ.* The sigil most usually linked with the DEVIL, supposedly as a vestigial drawing of the horns and goat-beard, is said by BLAVATSKY 1888 to be the esoteric sigil for the *Kali Yuga*, the 'Dark Age', which according to certain esoteric circles began about 4,500 years ago. The sigil is *'the sign of human sorcery, with its two points (horns) turned heavenwards, a position every Occultist will recognize as one of the "left-hand", and used in Ceremonial Magic'*.

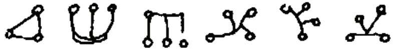
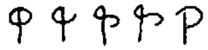
KAPH *Occ.* The 11th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative sigillic forms are recorded within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675: 
WIRTH 1927 equates *kaph* with the Tarot STRENGTH ARCANUM, and thus with zodiacal Leo. In his record of the graphic etymology of the letter from the vestigial drawing, he traces a connexion with the idea of a palm, and there does indeed appear to be a link between the ancient forms and the heraldic plant of Upper Egypt, as indicated (in a non-occult context) by JENSEN 1970. WIRTH 1927 gives the forms 

KEDEMEL *Geo.* Sigil given by HEYDON 1664 for one of the geomantic spirits: This sigil is probably copied wrongly from AGRIPPA 1531, who gives a similar form for a spirit of Venus:

KEY See CLAVIS.

KINDLE *Alc.* Two mediaeval sigils recorded by SIGNA 17C: 

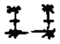
KNE *Mag.* Sigil of a spirit (perhaps *Kyniel*) given by HEYDON 1664 to represent the letter K in the secret writing called 'The Alphabet of Angels and Genii': 

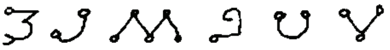
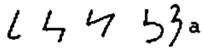
KOPH *Occ.* The 19th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative sigillic forms are recorded within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:  WIRTH 1927 equates *koph* with the Tarot SUN ARCANUM and (not surprisingly in view of the iconography of the card) with the zodiacal Gemini, and gives the following forms as indicative of the line of development which the letter took among the early alphabets:  It would appear that the letter did in fact develop, as he suggests, from an Egyptian hieroglyphic with the pictorial value of 'head'.

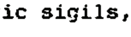
KYRIOTETES *Ast.* SUCHER 1975 appears to link the sigil for *Aries* ♈ with the Sphere of the *Kyriotetes*, otherwise known as the *Dominions*, the rulers of the Sphere of Jupiter.
See INTELLIGENCIES.

L

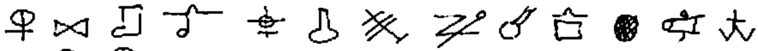
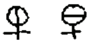
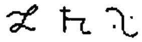
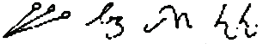
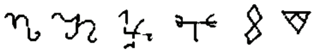
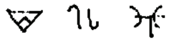
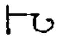
LADY POPE *Occ.* WIRTH 1927 relates this 2nd arcanum of the Tarot pack with the Hebraic letter BETH, and with the constellation *Cassiopeia:* he accords the card the sigils of the horizontal single line —— and the black disc ● along with the binary | | which relates to the columns behind the figure in the card.

LAHAD *Mag.* Sigil for spirit (perhaps derived from *Lad*, one of the names for the angel *Metatron*) given by HEYDON 1664 to represent the letter L in the secret writing called 'Alphabet of Angels and Genii': 

LAMED *Occ.* The 12th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, as for example in those collected by BARTOLOZZI 1675:  WIRTH 1927 equates *Lamed* with the Tarot arcanum of the HANGING MAN. He gives the following forms as being derivative of the letter  and links the pictographic origin with the idea of 'a goad': however, it is likely that *Lamed* was derived from an Egyptian hieroglyphic with the pictorial value of 'horizon' (see JENSEN 1970).

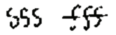
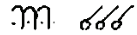
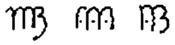
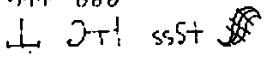
LAMP *Alc.* DIDEROT 1763 

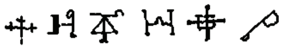
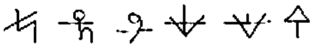
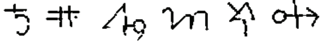
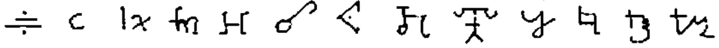
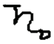
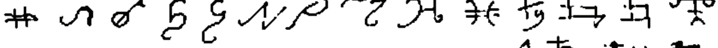
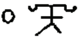
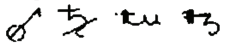
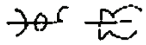
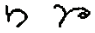
LAPIS *Alc.* For the generic sigils, see STONE. SOMMERHOFF 1701 gives the sigils for a number of different stones, as follows: *Silex*

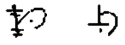
Calaminaris: 
Lapis Prunellae:  *Lapis Pumex:* *Lapis Silex:*
Lapis Silex Ustus: *Lapis Tutiae:* *Lapis Lazuli:* 
For the last one, SIGNA 17C gives  GESSMANN 1906
gives:  LUEDY 1928: 
and KOCH 1930: 

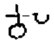
LAPIS ARMENIUS See MOUNTAIN BLUE

LAPIS LAZULI See LAPIS

LAYER UPON LAYER *Alc.* Several of these mediaeval sigils are clearly derived from the abbreviation of the latin *stratum super stratum*.
WORLIDGE 1651  ALCHYMIA 1563 
ALCHEMICAL 17C  GESSMANN 1906 

LEAD *Alc.* Since all the sigils used for this metal are synonymous with those used for the planet SATURN, see also the entries under this name. The following sigils have been recorded specifically as relating to the metal:
WORLIDGE 1651  CROLLIUS 1612
SHELTON 17C  SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 
KOCH 1930  SHEPHERD 1971 
LUEDY 1928 records two sigils from the Syrian alchemical tradition:

BERTHELOT 1885 records two sigils from Greek sources: 

LEAD FILINGS *Alc.* BERTHELOT 1885 gives two sigils from the Greek alchemical tradition: 

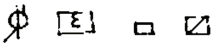
LEAD OF ANTIMONY *Alc.* ALCHEMICAL 17C 

LEAD OF THE PHILOSOPHERS *Alc.* SOMMERHOFF 1701

LEAD ORE *Alc.* BERTHELOT 1885 records a sigil from ancient Greek alchemical sources:

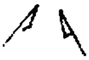
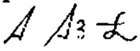
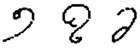
LEAD SALT *Alc.* SHELTON 17C

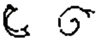
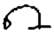
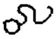
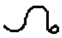
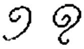
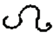
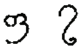
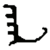
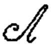
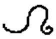
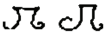
LEAD SUGAR *Alc.* GESSMANN 1906 records a mediaeval sigil:

LEAF *Alc.* BERTHELOT 1885 records a number of sigils all relating to the idea of *leaf metal:* 
See also COPPER LEAF, GOLD LEAF, IRON LEAF, SILVER LEAF and TIN LEAF.

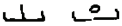
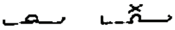
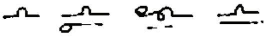
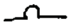
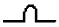
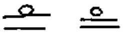
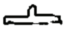
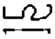
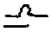
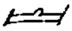
LEMURIAN See EARTH.

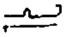
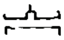
LEO *Ast.* Zodiacal sign of the 'Lion', the printed sigil being derived from the mediaeval manuscript tradition (see JANUA 14C below, for example), though ultimately from the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below, for example), recorded in print by HYGINUS 1482: The sigil is said by AGRIPPA 1510 to be based on the shape of a lion's tail, though this is entirely fanciful, as many of the mediaeval variants would suggest (even AGRIPPA 1510 uses variant sigil forms). Two common misuses of the sigil lead to confusion, and are worth recording. Sometimes the form is given for *Leo,* though this sigil is in fact the NODE of a planet, especially the one called *caput draconis*. An example of this mistake may be seen in the glyph used in the medal for the American Numismatic Association designed by Vincze in WHITTICK 1971. Another common error is the *reversal* of the sigil - an example of which may be see in SIBLY 1790, where it may to some extent be excusable in view of the reversal of the copper plate after engraving:

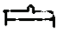
Ancient Egyptian: BERLIN 42AD SPIEGELBERG 1911 
STOBART 2C 
Graeco-Byzantine: NEUGEBAUER 1959 

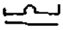
DIGBY 12C
ASTRONOMICAL 1400
JANUA 14C
MANSIONIBUS 1482
BONATTI 15C
RAWLINSON 15C
TABLES 15C 
SCHYNAGEL 1500 
MARY 16C 
BELOT 1667
PROWSSE 17C
SIBLY 1790 
SEPHARIAL 1920
NEUGEBAUER 1969
GRAMMATICA 13C 
CONJURATION 14C 
LEUPOLDI 14C
ASTROLOGICAL 15C
QUADRANTIS 15C
LAMBECIUS 1500
SCOT 15C 
THURNEYSSER 1574
HIBNER 1651
SIGILLIS 17C 
TABLE 17C 
ZADKIEL 1835 
COLLIN 1954
RUDHYAR 1970 

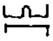
LUEDY 1928 records a related sigil from the Syrian astrological tradition:
LEUPOLDI 14C gives a sigil for the constellation *Leo:* and this is recorded by AGRIPPA 1510 for the *sign*.
See also SPIRIT OF LEO and VERCHIEL

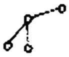
LIBRA *Ast.* Zodiacal sign of the 'Balance'. The printed version of the sigil is derived ultimately from the Egyptian (see STOBART 2C below) via the Graeco-Byzantine, as for example in HYGINUS 1482: The sigil is said by AGRIPPA 1510 to be based on the form of a balance, but derivation from an Egyptian hieroglyph is more likely.
Ancient Egyptian: BERLIN 42AD
STOBART 2C
SPIEGELBERG 1911 
NEUGEBAUER 1943 
Graeco-Byzantine: NEUGEBAUER 1959 
WALTER 1970 records a Greek sigil: 
ASTRONOMICAL 14C 
SCHYNAGEL 1500 
TABLES 15C 
COLEY 17C 
CONJURATION 14C 
QUADRANTIS 15C
FOOTE 17C 

PYTHAGORAS 18C  SIBLY 1780 

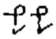
ZADKIEL 1835  FLAMMARION 1897

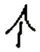
MODERN ASTROLOGY 1906 SEMENTOVSKY 1950 

HADES 1969 

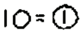
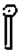
LEOPOLDI 14C gives a sigil for the constellation *Libra* 

See also SPIRIT OF LIBRA

LIBRUM *Alc.* VALENTINE 1671 

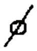
CAPPELLI 1949 gives two mediaeval forms: 

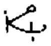
LIFE See ANKH

LIGHT *Occ.* In her complex numerological study BLAVATSKY 1888 gives two sigils  as the *'sacred Ten (numbers or Sephiroth)'* which are the *'Light'* - though this is the occult light - *'through which all things were made'*. A sigil given by GABELLA 1615 in the graphic theory of occult symbolism derived ultimately from DEE 1564 is which carries the implication that the Sun and the Moon face to face, in an image of the first day when light was created. This latter sigil also represents the *'philosopher's light'*. A sigil given in LAW 1772 - as part of the study of Boehme's graphic occult system - is representative of half the nature of the created world: the other half is the sigil for WRATH. This *light* sigil is derived from his *'One Globe':* But see in this connexion EYE OF ETERNITY. A sigil given for the expansive principle of Boehme's theosophy, which may be associated with the *light* polarity of the dualism which pervades his thought, is the simple But see TERNARY. A sigil for *light* is derived by WELLING 1735 from the alchemical sigil for DAY, intended to symbolise the outpouring of spiritual forces on to the material plane:  LEO 1914 gives the sigil for *Light and Dark*. It will be clear from the above notes that the *Light* of the occultists is not the 'light' of modern physicists.

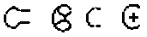
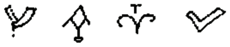
See the opposing sigils for DARK and WRATH, and also COSMOS.

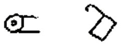
LIGHTS See SUN and MOON.

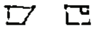
LILITH *Ast.* In modern astrology, the name given to a hypothetical Earth-Moon, the so-called '*dark Moon*'.
SEPHARIAL 1918 GOLDSTEIN 1961 

LILY *Alc.* A sigil derived from the Greek alchemical tradition is given by BERTHELOT 1885, probably from the word *krine:* 

LIMATURA See IRON FILINGS.

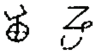
LIME *Alc.* DIDEROT 1763  KOCH 1930
BERTHELOT 1885 records a few sigils derived from the Greek alchemical tradition: 

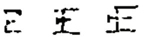
LIME OF EGGSHELL *Alc.* SHELTON 17C
DIDEROT 1763 

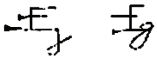
LIME OF GOLD *Alc.* DIDEROT 1763 

LIME OF LEAD *Alc.* GESSMANN 1906

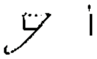
LIME OF LYE *Alc.* GESSMANN 1906

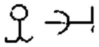
LIME OF VITRIOL *Alc.* DIDEROT 1763 

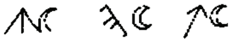
LIMESTONE *Alc.* GESSMANN 1906  See also SILEX and STONE

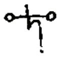
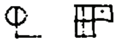
LIQUEFY *Alc.* GESSMANN 1906 

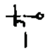
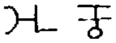
LIQUOR *Alc.* ALBERTUS 1974

LIQUOR OF CALCINATED LEAD *Alc.* DIDEROT 1763 

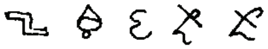
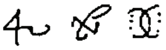
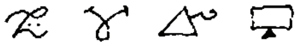
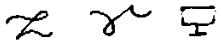
LITHARGE *Alc.* ALCHYMIA 1563
DIDEROT 1763 

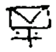
BERTHELOT 1885 records three sigils derived from the ancient Greek alchemical tradition: 

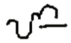
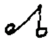
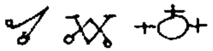
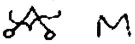
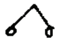
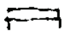
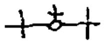
LITHARGE OF GOLD *Alc.* SHELTON 17C 
DIDEROT 1763 

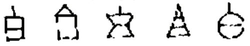
LITHARGE OF SILVER *Alc.* ALCHEMICAL 17C
SHELTON 17C  DIDEROT 1763 

LIVING See ANIMALIA and ANKH.

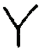
LIXIVIUM *Alc.* SIGNA 17C 
SOMMERHOFF 1701 gives for *sal alkali fixum* the sigils 

SCHNEIDER 1962 
See also ALKALI

LIXIVIUM TARTARI *Alc.* SOMMERHOFF 1701 

LODESTONE *Ast.* The following sigils were given under the names of *lodestone, magnes* or *lapis magnes:*
ALCHYMIA 1563 
SHELTON 17C 
SOMMERHOFF 1701 
GESSMANN 1906 
WORLIDGE 1651 
SIGNA 17C
SCHEFFERS 1775 
LUEDY 1928 
But see also MAGNET

LOETITIA *Geo.* Sigil for one of the sixteen geomantic figures:
A multitude of variants (dots, stars, floral devices, etc.) is used to denote the same fourfold arrangement. *Loetitia* is linked by AGRIPPA 1531 with the element of Air, the planet Jupiter, and the zodiacal sign Taurus. The following sigils, derived from late mediaeval sources, are sometimes used to denote the planet Jupiter, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

LOVE *Occ.* Sigil given by KOCH 1930 as a rune meaning 'love':
See RUNES

LOVERS ARCANUM *Occ.* WIRTH 1927 relates this 6th arcanum of the Tarot pack to the Hebraic VAU, and accords it (presumably because of the element of 'choice' which one may read into the iconography of the card) the sigil  the important *Pythagorean sigil* which according to WIRTH 1927 is related to the 'primitive Vau', and the *hexagram* which within the occult tradition is one of the symbols of union, as for example in the 'union of opposites' of the FOUR ELEMENTS.

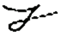
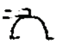
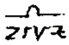
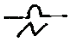
LUCIFER *Mag.* SCHEIBLE 1848 gives the sigil for the spirit, and the sigil for *Lucifer and Beelzebub*. The name *Lucifer* is also associated with the morning rising of the planet Venus in traditional astrology, and in certain mediaeval manuscripts one finds the Sphere of Venus marked the *Sphere of Lucifer,* though the sigils employed refer only to the planet VENUS, and not to the Spirit *Lucifer*.
See SPHERE

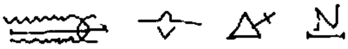
LUMEN MINUS See SILVER

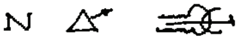
LUNA See MOON

LUNA FIXA *Alc.* ALCHEMICAL 17C
GESSMANN 1906

LUNAR *Alc.* OMONT 1894 gives the sigil from Greek texts.

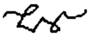
LUTATION *Alc.* The sigils are used exoterically for the operation of *sealing* or *stopping up* containers, and sometimes for the hermetic art itself, which is *sealed* from the outer world. But see LUTUM SAPIENTIAE.
WORLIDGE 1651 FRANCKLYN 1627 
ALCHEMY 1650   

SOMMERHOFF 1701 

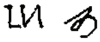
GESSMANN 1906 

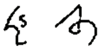
LUTE See BOTTLE, LUTATION and LUTUM SAPIENTIAE

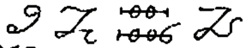
LUTUM SAPIENTIAE *Alc.* The mediaeval sigils for *lutum sapientiae* or *lutum philosophorum* were often intended to denote the esoteric hermetic (or 'sealed') art itself - see LUTATION.

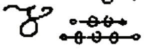
ALCHYMIA 1563 

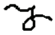
FRESNE 1688

WORLIDGE 1651 

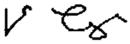
SHELTON 17C 

SOMMERHOFF 1701 

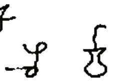
GESSMANN 1906 

CROLLIUS 1612 

CROLLIUS 1670

ALCHEMICAL 17C 

SIGNA 17C

DIDEROT 1763 

LYE See ALKALI

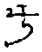
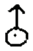
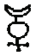
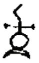
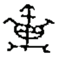
LYE OF ASHES *Alc.* SHELTON 17C

LYE OF TARTAR *Alc.* GESSMANN 1906 But see also LIXIVIUM TARTARI

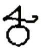
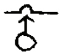
M

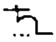
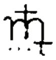
MACROCOSM See GREATER WORLD

MAGIAN SCRIPT See ADAMIC SCRIPT

MAGIC SYLLABLE *Occ.* A series of seven sigils, obviously linked with the planetary sigils, and given by MONTE-SNYDERS 1678 as being 'seven syllables' which together give the sound of the *Materia Prima*.
The first is linked with SATURN: 
The second is linked with JUPITER:
The third is linked with MARS: 
The fourth is linked with VENUS:
The fifth is linked with MERCURY: 
The sixth is linked with the MOON: 
The seventh constitutes a union of the six sigils given above, and may be associated with the SUN, as the 'unifier' of the planetary influences in our solar system: 

MAGISTERIUM See SECRET WISDOM

MAGISTER OF CROCUS *Alc.* DIDEROT 1763  

MAGISTER OF SATURN *Alc.* DIDEROT 1763  

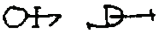
MAGNES See LODESTONE

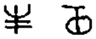
MAGNESIA *Alc.* In strict alchemical terms, this is said to be an ingredient of the PHILOSOPHER'S STONE, and consequently the sigils do not of necessity refer to the hydrated magnesium carbonate, and even in the late forms, it is unlikely that the sigils are intended for the element. DALTON 1808, who gives the form is an exception.

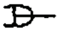
ONOMASTICUM 1574

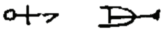
ALCHEMICAL 17C

SIGNA 17C

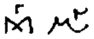
SOMMERHOFF 1701 

SCHEFFERS 1775 

LUEDY 1928 

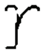
SCHNEIDER 1962 

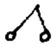
LUEDY 1928 records a related form from the Syrian alchemical tradition:

BERTHELOT 1885 records two sigils from Greek alchemical texts: 

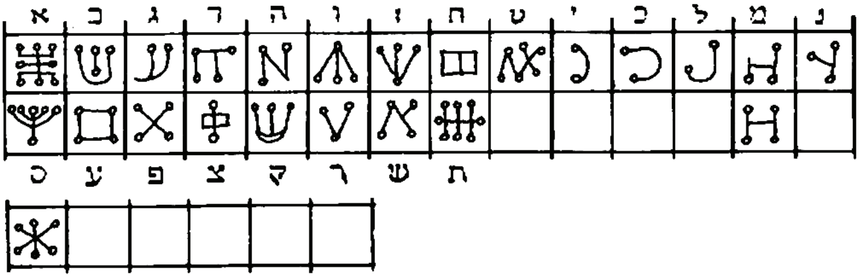
MAGNESIA OF GOLD *Alc.* ALCHEMICAL 17C

MAGNESIA OF IRON *Alc.* ALCHEMICAL 17C

MAGNESIA OF SILVER *Alc.* ALCHEMICAL 17C 

MAGNET *Alc.* DIDEROT 1763 gives a sigil for the traditional LODESTONE,  and one which is probably 'modern':

MALACHIM SCRIPT *Occ.* One of the secret scripts derived from the cabbalist tradition (see HEBRAIC SCRIPT), recorded by BARTOLOZZI 1675 with one variant letter from that recorded by AGRIPPA 1531: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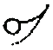
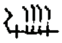
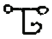
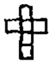
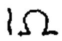
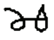
MALCHIDAEL *Mag.* Sigil given by HEYDON 1664 as 'geomantic spirit', the genius of PUER, though the sigil is actually derived from that given as the ruling spirit of zodiacal Aries by AGRIPPA 1531:
AGRIPPA 1531 
See also MALCHIDIEL

MALCHIDIEL *Mag.* Mediaeval sigils for the angel of Aries, given by BRAHE 1582:   See MALCHIDAEL and SPIRIT OF ARIES.

MALE *Occ.* GEHEIME 1785 ⊙

MALE AND FEMALE *Occ.* A sigil given by MASSEY 1883 is intended to represent *'male and female united under other and more evident twin-types of the two sexes':* ⊕
BLAVATSKY 1888 gives the form for 'Man as the cube unfolded': 
and explains the form as the image of the 3 horizontal (female) and the 4 vertical (male) forming the image of *Man* 'as the culmination of the deity on Earth, whose body is the cross of flesh.'
BLAVATSKY 1888 gives also the sigil |○ which is derived from the Greek form  which means 'Moon', and which is also the symbol of the pillar and the circle (see for example the sigils for the LADY POPE). BLAVATSKY 1888 also gives sigils for the male as a vertical | the female as a horizontal — and the union in the CROSS. See also ORIGIN and YIN AND YANG

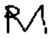
MALE ELEMENT *Occ.* Sigils given by KOCH 1930 in his highly personal system of symbolism: ▽

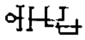
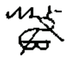
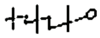
MAN *Occ.* BERTHELOT 1885 gives the sigil  which is a derivation from the abbreviation for *anthropos*. In addition to the sigils and forms noted in MALE AND FEMALE, BLAVATSKY 1888 records the emergence of Man 'the body erect' | from the spiritual ○ to give the 'creative potency' P and the 'moving man' R This emergence of individuality from the spiritual gives rise to the Pythagorean sigil

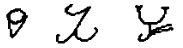
of the binary, representative of 'choice' or 'moral choice': Y
BLAVATSKY 1888 also gives for *Deity, Universe* and *Man*, the form: ⊖

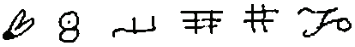
MAN CRUCIFIED *Occ.* BLAVATSKY 1888 gives the decussated 'Cross in Space' ╳ as an image of the Platonic symbol of 'the second God who impressed himself on the Universe in the form of the Cross' - but links the idea of the human crucifixion with ancient initiation rites. See CROSS

MANIFESTATION *Occ.* BLAVATSKY 1888 gives a progressive series of sigils relating to the occult view of *manifestation,* the emergence of material life from the absolute spirit. Whilst the following sigils have been accorded individual entries, as indicated, the general outline of the graphic theory is as follows: from the ESSENCE ○ which represents the one unknown and unknowable infinite, emerges the sigil of *manifestation,* the first differentiation, which is sexless and infinite, or potential space within abstract space: ⊙ The sigil represents the spirit-principle, with its fructifying power unconcealed. A third stage is symbolized in the sigil for the MOTHER NATURE ⊖ which is the transformation of the point, the emergence of *duality.* This in turn becomes the sigil for the *Mundane Cross,* illustrative of the ORIGIN of human life, esoterically called the *Third Root Race:* ⊕ When the encompassing circle of spirit disappears, the sigil of the cross is left + representing the fall into MATTER as the final accomplishment, at which point the *Fourth Race* begins.
LEO 1914, influenced by BLAVATSKY 1888, gives the mundane cross + for *manifestation,* but reasons that *'the perpendicular beam represents SPIRIT, the horizontal bar the animal or earthly principle being penetrated by the Divine Spirit'.*
See FORM and IMMORTAL ADAM.

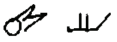
MANIPULE *Alc.* DIDEROT 1763 

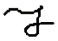
MARBUEL *Mag.* Several sigils for this spirit have been recorded by SCHEIBLE 1848:   

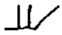
MARCASITA ARGENTEA *Alc.* SOMMERHOFF 1701 

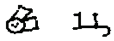
MARCASITA AUREA *Alc.* SOMMERHOFF 1701 

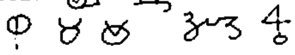
MARCASITE *Alc.* ALCHYMIA 1563

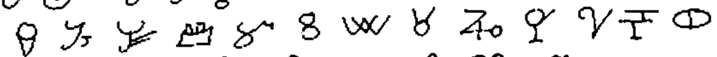
WORLIDGE 1651 

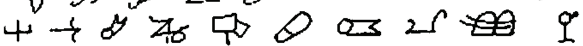
FRESNE 1688 

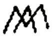
VALENTINE 1671 

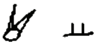
FRANCKLYN 1627 

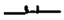
SIGNA 17C 

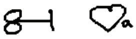
SOMMERHOFF 1701 

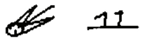
GESSMANN 1906 

LUEDY 1928 

CROLLIUS 1612 

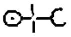
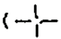
CROLLIUS 1670 

ALCHEMICAL 17C 

SHELTON 17C 

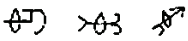
See BISMUTH

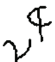
MARRIAGE See MATRIMONY.

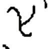
MARS *Ast.* The modern sigil is derived from the Graeco-Byzantine astrological forms, through the mediaeval manuscript tradition - see NEUGEBAUER 1959 below. The printed example is from HYGINUS 1482: ♂ AGRIPPA 1531 traces its form to the dart, but GABELLA 1615 follows DEE 1564 and gives a more complex version  claiming that it is derived from the FOUR ELEMENTS (), the Sun (☉) and the Moon (☾). LEO 1914 says that the sigil ♂ is *'really the cross over the circle'* and *'is the symbol of spirit constrained by matter'*.

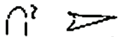
Ancient Egyptian: BERLIN 42AD

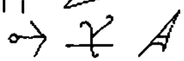
Graeco-Byzantine: NEUGEBAUER 1959

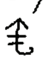
BERTHELOT 1885 records several sigils from ancient Greek alchemical texts  whilst OMONT 1894 gives a related variant:

ALCHYMICAL 14C 

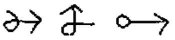
THESAURUS 14C 

RAGOR 1474 

BONATTI 15C 

CANONES 15C 

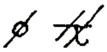
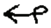
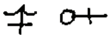
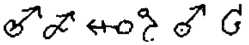
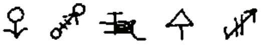
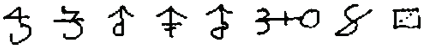
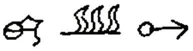
LIBELLUS 15C

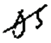
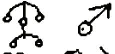
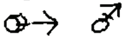
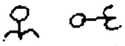
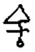
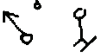
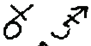
CONJURATION 14C 

BERNARD 15C

CAMPANUS 15C

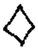
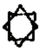
HOROSCOPE 15C

SCOT 15C 
TRACTATUS 15C 
SCHYNAGEL 1500
FIRMICUS 1510
ALCHYMIA 1563 
BRAHE 1582
CROLLIUS 1612
VALENTINE 1645
TABLE 1676
ALCHEMICAL 17C 
SHELTON 17C 
SOMMERHOFF 1701 
WELLING 1735
CARBONELLI 1925 

SIGNIFICATIONES 15C
LAMBECIUS 1500 
AGRIPPA 1510 
ALCHEMICAL 1555 
DEE 1564 
ALCHEMICAL 1579
ZIEGLERUS 1620 
CROLLIUS 1670 
FRESNE 1688
COLEY 17C
GEHEIME 1785 
BURCKHARDT 1967

Since the sigils used by alchemists for the metal IRON are used also synonymously for Mars, in theory any of the above sigils may be used to denote the metal, and vice versa.

See also PLUTO

MATERIAL *Occ.* A series of modern sigils related to the idea of materiality (in contrast to the spiritual) has been given by CIRLOT 1962, in his personal theory of graphic symbolism: the sigils for *the material and passive* and the *material and active*  combine as two opposing principles to induce the *material generation:*  CIRLOT 1962 also gives a *material quaternary:* In the earlier tradition, the 'material' is generally represented by reference to the *hyle* or MATTER.

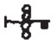
See also EARTH, ELEMENTS and MATERIA PRIMA.

MATERIAL QUINTESSENCE *Alc.* GEHEIME 1785

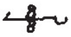
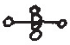
MATERIAL WORLD *Ast.* HONE 1951 gives a personal interpretation of the traditional symbolism: See also MATTER.

MATERIA PRIMA *Alc.* AUREUS 1613 gives the *circulus simplex* to denote the *Materia Prima:* ○

ALCHEMICAL 17C

SOMMERHOFF 1701 

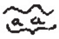
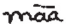
HOMER 1723 gives ⊗ but see HOMER'S GOLDEN CHAIN.

GESSMANN 1906  

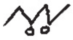
MATRIMONY *Alc.* WORLIDGE 1651

KOCH 1930 gives a highly personal interpretation of the sigil which he calls *marriage,* though this sigil really relates to the pact between the four elements, from which the sigil is constructed: ✡ This *pact* is the spiritual marriage underlying the phenomena of nature: the *matrimony* of the alchemists is of a different order, being an induced marriage, by way of the spagyric art, of entities which are by nature opposed.

MATTER *Alc.* KIRCHER 1655 gives the sigil for *materia,* which is not quite the same as our modern 'matter'.

WORLIDGE 1651 GESSMANN 1906  

BLAVATSKY 1877 gives — but in this connexion, see CROSS.

LUEDY 1928 

LEO 1914 gives the common sigil for the MOON ☽ and says it *'symbolises the most subtle form of matter....It is the reflection of the Real, or its Shadow'* - but see FORM.

See FALL OF MAN, MANIFESTATION, MATERIAL, MATERIA PRIMA and MATERIAL QUINTESSENCE.

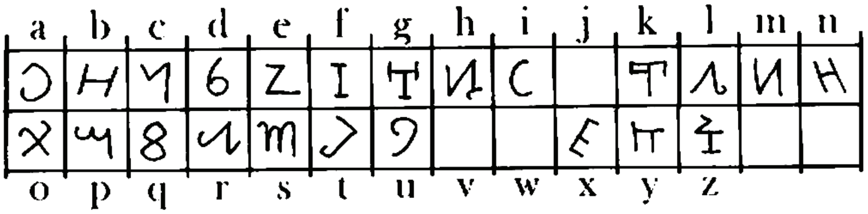
MEAKNESS *Occ.* Sigil given by LAW 1772 in connexion with Boehme's occult system of symbolism: △

See WRATH

MEAL *Alc.* GESSMANN 1906 gives a sigil which probably means *'the edible part of grain or pulse',* though *meal* was also a measure:

MEDICATED WINE *Alc.* GESSMANN 1906

MEGALOPIAN SCRIPT *Occ.* One of the secret alphabets recorded by VIGNERE 1586 (see SECRET SCRIPTS)


a
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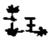
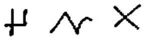
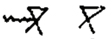
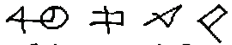
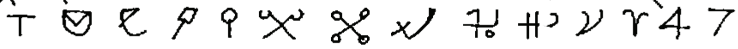
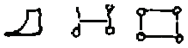
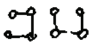
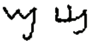
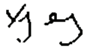
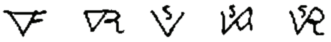
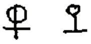
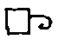
MEHOD *Mag.* Sigil for a spirit (name perhaps derived from *Maion*), given by HEYDON 1664 to represent the letter M in the secret writing called 'Alphabet of Angels and Genii': 

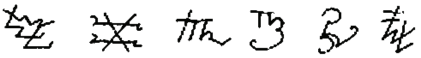
MELANCHOLIA See EARTH and TEMPERAMENT

MELTING POT *Alc.* ALCHEMICAL 17C 
SHELTON 17C  SIGNA 17C 
GESSMANN 1906 
See TIGILLUM

MEM *Occ.* The 13th letter of the Hebraic alphabet (see HEBRAIC SCRIPT) for which many derivatives are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 equates *Mem* with the Tarot card the DEATH ARCANUM and thus links it with the constellation *Draco*. In his list of vestigial derivative forms for the letter he gives the forms   which he traces back to the idea of 'water'.

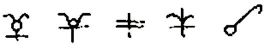
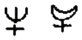
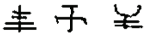
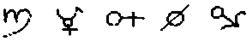
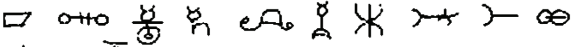
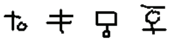
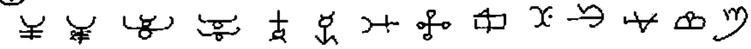
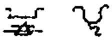
MENSTRUUM *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 

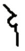
MEPHISTOPHELES *Mag.* Sigil given by SHEIBLE 1848  with the sigil for *'Mephistopheles and the whole of his spirits'*.

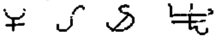
MEPHISTOPHIEL *Mag.* Several sigils are recorded by SCHEIBLE 1848, the simplest forms of which are: 

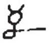
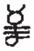
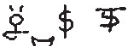
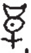
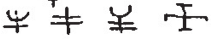
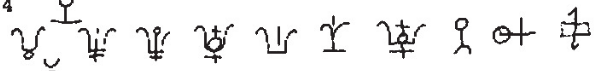
MERCURIUS VIVUS See QUICKSILVER

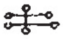
MERCURY *Alc.* A large number of different sigils have been used to denote the 'metal' and 'spiritual Mercury' of the alchemists, but the sigil for the astrological Mercury - that is, the planet - has, in its numerous forms, been used to denote also the metal. The following sigils were presented within an alchemical context:

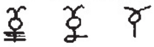
ALCHYMIA 1563 
DEE 1564  ALCHEMICAL 1579 
ALCHEMICAL 17C 
SHELTON 17C 
SIGNA 17C 
DALTON 1808
GESSMANN 1906 
SHEPHERD 1971 records two mediaeval variants: 
The *astrological* sigil is derived directly from the Graeco-Byzantine astrological tradition (see NEUGEBAUER 1959 below), a printed example being from HYGINUS 1482: AGRIPPA 1531 traces its form to the *caduceus,* but a variant given by GABELLA 1615 is traced to a contraction of Sun and Moon over the cross of materiality, in the analytic method of DEE 1564, relating to the MONAD. LEO 1914 sums up the verbal tradition when he says that the sigil *'represents the complete union of the three symbols (* ⊙ Will, ☽ Wisdom, and + Activity) *in one, denoting perfectibility'.*

Ancient Egyptian: BERLIN 42AD 
Graeco-Byzantine: BERTHELOT 1885
OMONT 1894 .
Mediaeval: THESAURUS 14C
ALCHYMICAL 14C
D'AILLY 1490
BONATTI 15C
CANONES 15C

NEUGEBAUER 1959
RAWLINSON 15C
RAGOR 1474 
BERNARD 15C
CAMPANUS 15C
HOROSCOPE 15C

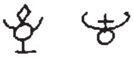
LIBELLUS 15C 
SIGNIFICATIONES 15C 
SCHYNAGEL 1500
FIRMICUS 1510 
GABELLA 1615 
ALCHEMY 1650 
BELOT 1667
SIBLY 1790
STRAGGLING 1824
GESSMANN 1906 
THIERENS 1931

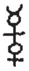
SCOT 15C
TRACTATUS 15C
AGRIPPA 1510 
BLUNDEVILLE 1594
FLUDD 1617
KIRCHER 1655
PYTHAGORAS 18C

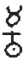
A large number of sigils have been recorded by BERTHELOT 1885 from Greek alchemical sources, but it is rarely clear whether the astrological or alchemical meaning is intended by *Hermes stilbon,* the Greek term: 

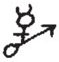
Generally, the sigils listed in the above *alchemical* section are also interchangeable with the astrological forms. See also ALBUS, CONJUNCTIO, QUICKSILVER and SPIRIT OF MERCURY

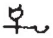
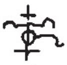
MERCURY METALLICUM *Alc.* ALCHEMICAL 17C

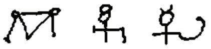
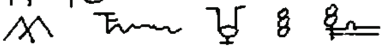
MERCURY OF ANTIMONY *Alc.* DIDEROT 1763 

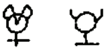
MERCURY OF COPPER *Alc.* SHELTON 17C 

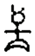
MERCURY OF GOLD *Alc.* SHELTON 17C 

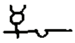
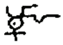
MERCURY OF IRON *Alc.* SHELTON 17C 

MERCURY OF LEAD *Alc.* WORLIDGE 1651 
FRESNE 1688
SIGNA 17C
DIDEROT 1763 
ALCHEMICAL 17C
SHELTON 17C

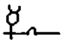
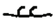
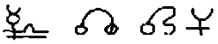
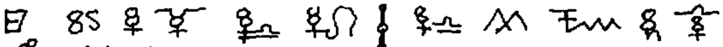
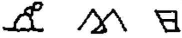
SOMMERHOFF 1701 gives the following sigils for *Mercurius Saturni* *praecipitatus:*  for which SCHNEIDER 1962 also gives the following forms: 

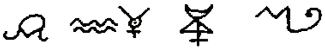
MERCURY OF LIFE *Alc.* DIDEROT 1763 gives two sigils which are probably not the same as *Mercurius Vivus:* 

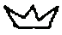
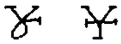
MERCURY OF SILVER *Alc.* SHELTON 17C 

MERCURY PRECIPITATE *Alc.* WORLIDGE 1651 
DIDEROT 1763 

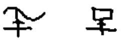
MERCURY SATURNI *Alc.* FRESNE 1688

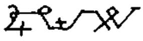
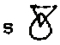
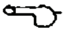
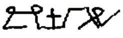
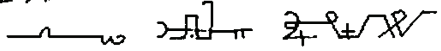
MERCURY SUBLIMATE *Alc.* WORLIDGE 1651 
FRESNE 1688  ALCHEMICAL 17C 
SOMMERHOFF 1701 
SCHNEIDER 1962 

MERCURY WATER *Alc.* GESSMANN 1906 

METAL *Alc.* KIRCHER 1655 SCHEFFERS 1775 
GESSMANN 1906  LUEDY 1928
See also MINERALIA and SEVEN METALS

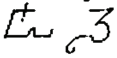
METALLA IMPERFECTA See MINERALIA

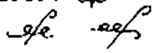
METAL LIME *Alc.* KOCH 1930 

MICHAEL *Occ.* Sigil derived from the mediaeval tradition by AGRIPPA 1565 (though it appeared in various related forms within the manuscript tradition much earlier): 
TRITHEMIUS 1503 appears to have made a mistake in giving the sigils   for *Michael*, as these are the forms for ANAEL, for which the same source gives the sigil: 
SCHEIBLE 1848 gives three sigils: 

An occult sigil which is certainly mediaeval, and presumably derived from the cabbalistic tradition, may be given only as PERSONAL 1980 - but see *Introduction:*

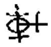
MICROCOSMIC PENTAGON *Occ.* BLAVATSKY 1888 tells us that among other things, the five-pointed star (pentagram) represents man: the same source tells us that in Egypt the pentagon represented the 'defunct man' - an idea which was taken over by the early Christians in the so-called *orantes* figures. See also PENTAGRAM

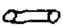
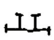
MICZARIEL *Mag.* Two sigils, probably mediaeval in origin, are given by SCHEIBLE 1848: 

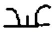
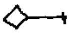
MIDHEAVEN *Ast.* Greek sigils, now no longer used, even in derivatives, for the *mesourania* (the latin *medium coeli*), or culminating degree of ecliptic in a horoscope, the sigil for which is recorded by NEUGEBAUER 1959:
OMONT 1894 

MILK *Alc.* ONOMASTICUM 1574 .⊥

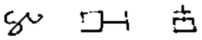
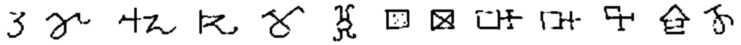
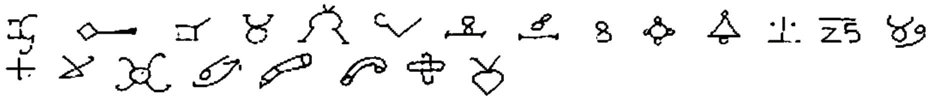
MINED GOLD *Alc.* DIDEROT 1763

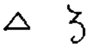
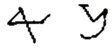
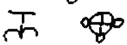
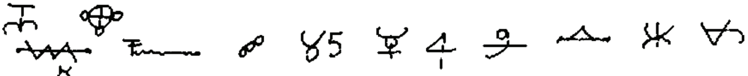
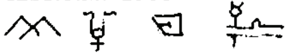
MINERA *Alc.* SIGNA 17C CARRICHTERUS 18C 

MINERALIA *Occ.* Sigil given by HOMER 1723, referring to the various combinations of the four elements devoid of spiritual or animating forces of the *astral* or *etheric* nature: but WIRTH 1931 gives SOMMERHOFF 1701 gives under *Mineralia* 'those things which are neither Animal nor Vegetable', and provides a synopsis of general sigils as follows:
METALS: *Sun:* ☉ *Moon:* ☽ *Jupiter:* ♃ *Venus:* ♀ *Saturn:* ♄ *Mars:* ♂ *METALLA IMPERFECTA:* *Antimonium:* ♁ *Auripigmentum:*  *Cinnabaris nativa:* *Marcasita:*  *Sulphur:*

Nitrum: *Alumen:* *Borax:*  *Sal Gemmae:*  *Sal Marinum:*

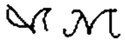
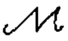
MINERAL LEAD *Alc.* A Greek sigil is recorded by BERTHELOT 1885 from the alchemical tradition:

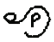
MINERAL SALT *Alc.* A vast collection of mediaeval sigils exists, of which the following are the most common:
ALCHEMY 1650 
GESSMANN 1906 

See also SALT.

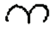
MINIUM *Alc.* ONOMASTICUM 1574
SHELTON 17C  SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 

The alchemical *Mercurius Saturni praecipitatus* (see MERCURY OF LEAD) is probably *minium.*

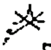
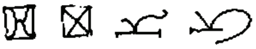
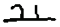
MINUTE *Alc.* SHELTON 17C

MIST *Alc.* A sigil recorded by BERTHELOT 1885 from Greek alchemical manuscripts as meaning 'condensed vapour', is a short-form of the word *Nephele:*

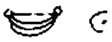
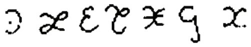
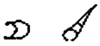
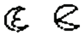
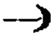
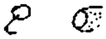
MIX *Alc.* SOMMERHOFF 1701 gives the sigils  for *commistio,* and the sigil for *permixtio.*
GESSMANN 1906 

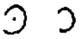
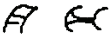
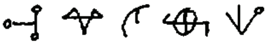
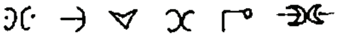
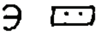
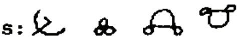
MOLIBDOCHALC *Alc.* BERTHELOT 1885 records two Greek sigils from the alchemical tradition: 

MONAD *Occ.* Sigil given by DEE 1564 in his mystical theory of graphic forms: The composition of the sigil is complex, but may be resolved to a union of *Sun* ☉ *Moon* ◡ and *four elements* + supported by *Alchemical Fire*  a sigil related to the form used for ARIES. The complete sigil is usually called the *Hieroglyphic Monad,* and its form - as well as the underlying theory of its form - has influenced greatly subsequent occult teachings concerning graphic symbolism, notably Boehme (see LAW 1772 and CLAVIS) and GABELLA 1615.

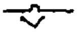
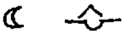
MONTH *Alc.* ALCHYMIA 1563 ♉
SHELTON 17C
DIDEROT 1763 
SOMMERHOFF 1701 
GESSMANN 1906 
WORLIDGE 1651 ♈
SIGNA 17C
CHASSANT 1884 (mediaeval)

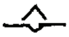
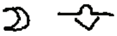
MOON *Ast.* Modern sigil derived directly from the Graeco-Byzantine astrological tradition (see NEUGEBAUER 1959), the printed example being from HYGINUS 1482: ☾
AGRIPPA 1531 traces its form to the horns of the crescent. LEO 1914 departs somewhat from the tradition by linking his sigil for the Moon (which is for him a symbol of *'the most subtle form of matter'*) with his sigil for *light and dark* (see LIGHT) which reminds us that the ☾ *'semi-circle is...the symbol of the Moon and represents the soul in man, that which is neither wholly spiritual nor wholly material, but partakes of the nature of both and is the connecting link between the spirit and the physical body'.*

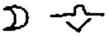
Graeco-Byzantine: NEUGEBAUER 1959
Mediaeval: ALCHYMICAL 14C
THESAURUS 14C
CAMPANUS 15C
SCHEMA 15C
AGRIPPA 1510 
ALCHYMIA 1563 
SMITH 16C
CONJURATION 14C 
BONATTI 15C 
HOROSCOPE 15C
SCHYNAGEL 1500 
ALCHEMY 1650 
GIUNTINI 1583
PLANETS 1617

GABELLA 1615
ASTROLOGICAL 1650 
CROLLIUS 1670
RANDALL 1694 
ALCHEMICAL 17C 
ASTROLOGY 17C
SHELTON 17C 
SOMMERHOFF 1701 
SIBLY 1790
ZADKIEL 1835
CARBONELLI 1925 records four mediaeval variants: 
CHASSANT 1885 gives a mediaeval abbreviation for *luna:*
VERARDI 1972 records a sigil which may not in fact mean *moon.*
BERTHELOT 1885 records an early form from an alchemical manuscript in Greek and a rare sigil which is in fact a short form for the term *selone:* The sigil given by CROLLIUS 1670 may have been derived from the Greek tradition:
See also FULL MOON, and the sigils used by the alchemists for the metal SILVER, which may be used synonymously with Moon.

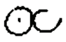
MOON ARCANUM *Occ.* WIRTH 1927 relates this 18th card of the Tarot pack to the Hebraic TSADE, and accords it the sigillic form: (see HERMETIC TETRAD), and the standard post mediaeval sigil for the zodiacal sign Cancer: This latter WIRTH 1927 sees as the Chinese symbol of the 'fecundated Cosmic Egg'.

MOON DECREASING *Ast.* SHELTON 17C 
SOMMERHOFF 1701 

MOON INCREASING *Ast.* SHELTON 17C 
SOMMERHOFF 1701 gives two sigils  for both *luna crescens* and *ortus lunae*, 'moonrise'.

MOONRISE *Ast.* SOMMERHOFF 1701 

MORNING *Occ.* KOCH 1930 gives a highly personal sigil, presumably a graphic to indicate the rising sun:

MORTAL ADAM *Occ.* A sigil originated by DEE 1564 (though derived ultimately from the Christian esoteric tradition) to represent many connected ideas:  He associates the sigil with *Mortal Adam, Beginning, Existing before the elements, the Mortifying Self* and with *the Christos* and with *Born in a Stable* - all ideas derived from the connexion which the sigil has with the first letter of the Greek alphabet ALPHA.

See also IMMORTAL ADAM and ELEMENTS

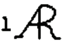
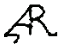
MORTIFY *Alc.* LUEDY 1928

MOTHER NATURE *Occ.* In the sequence of sigils described by BLAVATSKY 1888, outlined in MANIFESTATION, the sigil is said to be a result of the transformation of the form which is itself expressive of *'the first manifestation of creative (still passive, because feminine) Nature'*. This 'duality' sigil is expressive of *'the first shadowy perception of man'*, which is connected with procreation, and is feminine because *'man knows his mother more than his father'*. The spiritual principle (which is the dot within the circle) is that which fructifies, and which is significantly concealed.

MOTION *Occ.* Sigil given by WELLING 1735, derived from diagrammatic sigils in DEE 1564, for 'second motion' which may be seen on one level as the motion of a point towards the periphery, related to the macrocosmic theory set out by DEE 1564, and which may on another level be linked with the influences of the *Secundadeian* spiritual influences of TRITHEMIUS 1522: A modern sigil given by CIRLOT 1962 to symbolise the 'movement in the Upper and Lower Worlds' is an extension of the related sigil for INFINITY:

BLAVATSKY 1888 gives the sigil for 'moving man'.

See also MAN

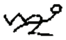
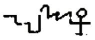
MOUNTAIN BLUE *Alc.* Abbreviation for the Latin *lapis armenius* recorded by SOMMERHOFF 1701  and GESSMANN 1906 

MOVING MAN *Occ.* BLAVATSKY 1888 gives the sigil Within this context, see ONE.

MULTIPICATION *Alc.* MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Aquarius, probably to symbolise the alchemic process of *Multiplication.*

MUNDANE CROSS See MANIFESTATION and ORIGIN

MUNDUS INTELLIGIBILIS See WORLD OF INTELLIGENCE

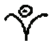
MURIEL *Mag.* BRAHE 1582 gives two mediaeval sigils for this Angel of zodiacal Cancer:  
HEYDON 1664 gives a sigil for *Muriel* as a 'geomantic spirit', the genius of *Via*, but this same sigil is given as ruling spirit of zodiacal Cancer by AGRIPPA 1531:
See also SPIRIT OF CANCER.

MUTABILITY *Ast.* Modern sigil for the *Mutable quality*, recorded by DE VORE 1947:

MUTABLE CROSS *Ast.* BAILEY 1934 uses the swastika to symbolise the *'material change and constant movement'* of the four zodiacal signs Gemini, Virgo, Sagittarius and Pisces, the *mutable* signs:

MYRIAD *Occ.* Sigil recorded by SHEPHERD 1971, probably from the ancient Egyptian hieroglyphic:

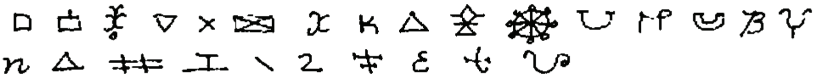
MYSTERIOUS PLANETS *Ast.* ASTROLOGY 1917 gives three sigils said to represent three invisible 'planets' which are related to the signs Aries, Taurus and Gemini, and which will one day become visible as physical bodies. These invisible, and unnamed, planets are related to the zodiacal Hierarchies as follows:

The ♈ *Hierarchy of the physical plane:* 

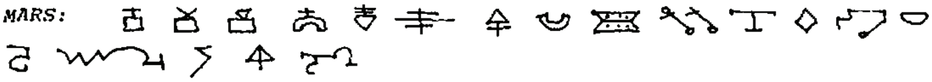
The ♉ *Hierarchy of the Astral Plane:* ◎
The ♊ *Hierarchy of the Mental Plane:* ◎

MYSTERIOUS SIGILS *Mag.* RAPHAEL 1879 gives a large serious of sigils which he terms 'mysterious characters of the planets', which are in fact sigils derived from geomantic and magical sources - for example, a large number of them are the standard sigillic forms for the geomantic figures (see GEOMANTIC SIGILS):

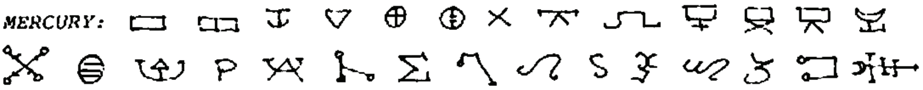
JUPITER:



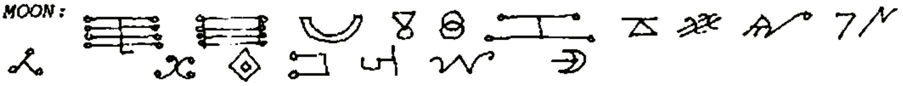
MARS:



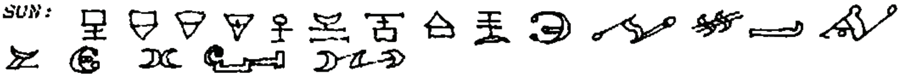
MERCURY:



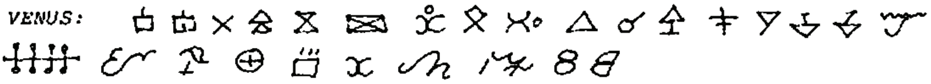
MOON:



SUN:

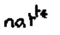
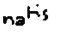
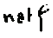


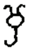
VENUS:



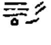
See also PLANETARY SYMBOLS

N

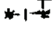
NATIVITY *Ast.* Various abbreviations from the mediaeval Latin *nativitas* and its grammatical forms, given by CHASSANT 1884:    But see ASCENDANT.

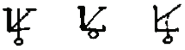
NATURAL SULPHUR *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

NATURE *Occ.* KOCH 1930 gives a highly personal sigil: CHASSANT 1884 gives a mediaeval contraction for *natura:* See MOTHER NATURE and VEGETABILIA.

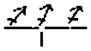
NEBULOSA *Ast.* Eighth of the mediaeval lunar mansions, called *Al Nathrah* in the Arabic astrological system, a sigil for which is given in MANSIONES 14C: 

NEGATIVE MARS See PLUTO.

NELAH *Mag.* Sigil for a spirit (name perhaps a corruption of *Nelapa,* one of the angels of the Second Heaven), given by HEYDON 1664 to represent the letter N in the secret writing called 'Alphabet of Angels and Genii': 

NEPTUNE *Ast.* The first sigils for this 'modern' planet were constructed around the initials LV for the discoverer, Le Verrier, and sometimes (wrongly) L for Leverrier. SHEPHERD 1971 records three such obsolete forms: 

Since 1871 various sigils have been invented by astrologers, perhaps based on the trident of Neptune, though WALTHER 1939 explains the form as being *'really a semicircle over the cross'*:

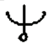
DAATH 1901 claims that the sigil is in fact derived from a repetition of the forms for SAGITTARIUS, thus  and draws an unconventional connexion between this zodiacal sign and the planet.

SIMMONITE 1890

MODERN ASTROLOGY 1899

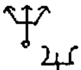
MODERN ASTROLOGY 1906

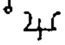
THIERENS 1931

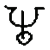
RUDHYAR 1936 

JONES 1941

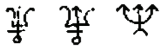
SEMENTOVSKY 1950

SIDEREAL 1951 

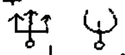
EBERTIN 1970 

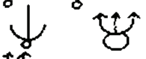
RUDHYAR 1970 

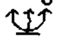
OKEN 1973

PEARCE 1893 

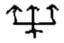
KOCH 1930

RAPHAEL 1933 

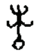
NEROMAN 1937 

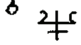
DE VORE 1947 

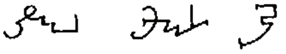
FAGAN 1951

SPITZ 1959 

McCAFFERY 1970

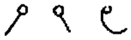
MAYO 1972 

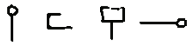
TOBEY 1973 

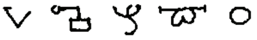
NESTORATS *Mag.* Three sigils have been recorded by SCHEIBLE 1848 for this spirit: 

NICCOLUM *Alc.* SCHEFFERS 1775

NIGHT *Alc.* As might be expected, many of the early sigils are merely inverted forms of those given for DAY.

WORLIDGE 1651 

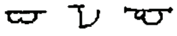
SIGNA 17C 

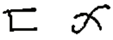
SOMMERHOFF 1701 

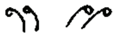
LUEDY 1928

VALENTINE 1671

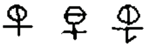
DIDEROT 1763

GESSMANN 1906 

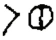
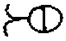
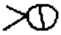
SCHNEIDER 1962 

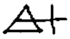
BERTHELOT 1885 records sigils for the plural 'nights' from Greek alchemical texts: 

OMONT 1894 records a sigil from Greek texts:

NITRE GLOBULES *Alc.* GESSMANN 1906 

NITRE SALT *Alc.* GESSMANN 1906

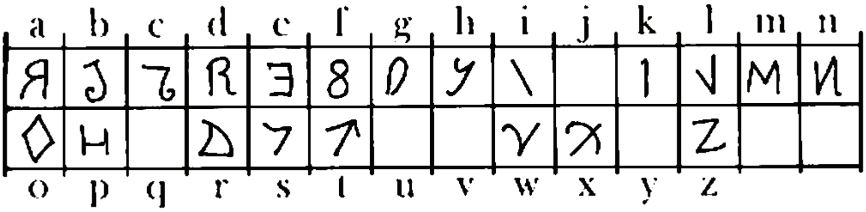
NITRIC ACID *Alc.* GEOFFROY 1718 
DIDEROT 1763 
LUEDY 1928  See ACID

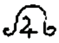
NITROUS AIR *Alc.* Sigil for Lavoisier's *air nitreux* recorded by CROSLAND 1962 

NITROUS WATER *Alc.* GESSMANN 1906

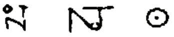
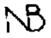
NITRUM See SALTPETRE

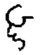
NOACHITE SCRIPT *Occ.* One of the secret alphabets recorded by RIVIERE 1938 (see SECRET SCRIPTS):

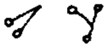
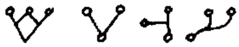
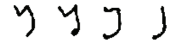

a b c d e f g h i j k l m n
o p q r s t u v w x y z

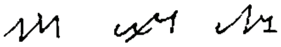
NODE *Ast.* The term *node* is most frequently used without further designation for the *Moon's Node*, which is dealt with in the present context under CAPUT and CAUDA. However, in certain modern schools of astrology, especially in those concerned with heliocentric charts, the particular node of a planet is indicated by enclosing the traditional planetary sigil in the basic form for the *caput* or *cauda*, thus  which is the 'node of Jupiter', taken from SUCHER 1970.

NOTA BENE *Occ.* Many highly personal sigils have been used by the alchemists, the following being common in early manuscripts, as for

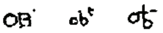
example in ISIDORUS 12C: 
WORLIDGE 1671 gives the familiar abbreviation: 

NUMBER *Alc.* BERTHELOT 1885 gives the sigil  from Greek alchemical texts.

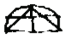
NUN *Occ.* The 14th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675   WIRTH 1927 equates *Nun* with the Tarot arcanum *Temperance*, and with zodiacal Aquarius, and in his list of derivative forms for the letter  traces the idea of 'water': the historic graphic etymology appears in fact to be from the Egyptian hieroglyphic with the pictorial value of (water) snake, as indicated in JENSEN 1970.

NUTMEG *Alc.* GESSMANN 1906 

O

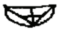
OBIIT *Ast.* CHASSANT 1884 records several mediaeval abbreviations and short-forms: 
SMITH 16C ⊖
See also DEATH.

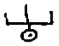
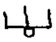
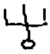
OCCULTATION *Ast.* Occultation by the Moon is recorded in the sigil given by RAPHAEL 1902:
But see also ECLIPSE.

OCCULT FIRE *Occ.* According to WELLING 1735, the following sigil shows *Fire in all its attributes:* 
See also FIRE.

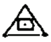
OCCULT SALT *Occ.* In the graphic system of WELLING 1735 the sigil is used to show *Salt in all its attributes:*
See also SALT.

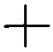
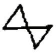
OCCULT TRIANGLE *Occ.* In HERMES 1613 this simple sigil △ is termed the *triangle of the philosophers,* and recorded as one of a series of occult structures. It is said to have a multi-layer significance, symbolising the numerous trinities within the alchemical works, such as *SALT-SULPHUR-MERCURY, BODY-SOUL-SPIRIT,* and even *SUN-MOON-MERCURY* since the *'Sun and Moon may not be productive without Mercury is the mediator'*.

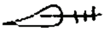
OCCULT WATER *Occ.* Sigil given by WELLING 1735 to show *Water in all its attributes:* 
But see also WATER

OCH *Mag.* The mediaeval sigil given by TRITHEMIUS 1503 for the planetary spirit of the Sun has survived with minor variations into modern times: 
SCHEIBLE 1848  SHEPHERD 1971 

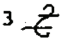
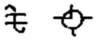
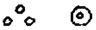
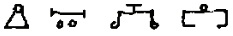
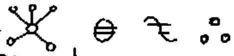
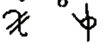
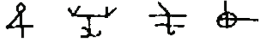
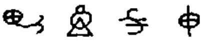
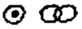
OCHRE *Alc.* BERTHELOT 1885 records a sigil (abbreviation) from the Greek alchemical tradition: But see also YELLOW

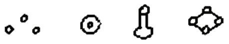
OCTAVE *Occ.* A sigil given by HERMES 1613 as the basic structure for what is called a *'magic vocabulary'* concerned with a series of *octaves* and their inter-relationships: 
See also OGDOAD.

OCTONARY *Occ.* Sigil given by DEE 1564 in a graphic theory of occult symbolism connected with his MONAD:  The sigil is said to be eight-fold because of the sum of angles and lines within its structure. Following on these indications of DEE 1564, the Rosicrucian GABELLA 1615 gives the form:  See also OGDOAD

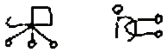
OCULUS *Ast.* Ninth of the mediaeval lunar mansions (in fact *oculus Leonis*), called *Al Tarf* in the Arabic astrological system, a sigil for which is given by MANSIONES 14C:
A sigil intended for amuletic use is linked with this lunar mansion, recorded by ABANO 1303: 

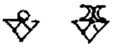
OGDOAD *Occ.* In the ancient symbolic language discussed by BLAVATSKY 1888, the sigil 8 or ∞ symbolises the *'eternal and spiral motion of cycles'*, which is symbolised in its turn by the *Caduceus*. It shows the regular breathing of the cosmos. This lemniscate, both in its sigil form and in diagrammatic form, plays an important part in modern anthroposophical literature: see for example STEINER 1921.

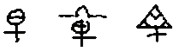
OIL *Alc.* ALCHYMIA 1563 
CROLLIUS 1612 
SHELTON 17C 
SOMMERHOFF 1701 
CARBONELLI 1925
WORLIDGE 1651 
FRESNE 1688 
SIGNA 17C 
DIDEROT 1763 
SCHEFFERS 1775 gives the forms  for *oleum unguinosum.*
BERTHELOT 1885 gives a sigil derived from the Greek
Besides the various OILS listed immediately below, see BOILED OIL, HORSERADISH OIL, OIL DISTILLATE and OLEUM SANSARI
See also OLIVE OIL for similar sigillic forms.

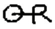
OIL DISTILLATE *Alc.* GESSMANN 1906 

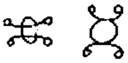
OIL OF ANTIMONY *Alc.* ALCHYMIA 1563

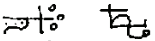
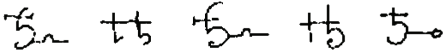
OIL OF CHRIST *Alc.* DIDEROT 1763 

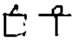
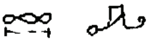
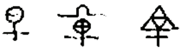
OIL OF GOLD *Alc.* SHELTON 17C 

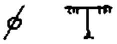
OIL OF LILIES *Alc.* SOMMERHOFF 1701 

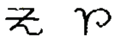
OIL OF ROSES *Alc.* SIGNA 17C 

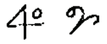
OIL OF SALTPETRE *Alc.* GESSMANN 1906 

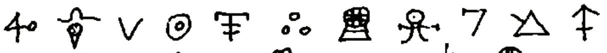
OIL OF SATURN *Alc.* DIDEROT 1763 
SOMMERHOFF 1701 

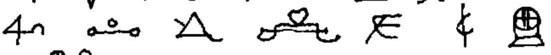
OIL OF SULPHUR *Alc.* SIGNA 17C  DIDEROT 1763 
GESSMANN 1906 

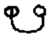
OIL OF TALC *Alc.* SOMMERHOFF 1701 

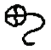
OIL OF TARTAR *Alc.* ALCHYMIA 1563 

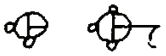
SIGNA 17C 

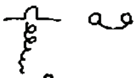
SOMMERHOFF 1701 

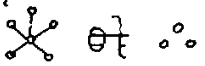
GESSMANN 1906 

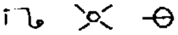
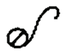
CARBONELLI 1925 

OIL OF VITRIOL *Alc.* WELLING 1735 

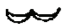
SOMMERHOFF 1701 

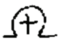
OLEUM SANSARI *Alc.* SIGNA 17C 

OLIVE OIL *Alc.* VALENTINE 1671 

ALCHEMICAL 17C  SIGNA 17C 

OMEGA *Rel.* A number of sigils have been used since early times, based on the form of the last letter of the Greek alphabet, and generally intended to convey the idea of 'the end of things' The esoteric Christian aspect of the sigil is discussed by TESTA 1962, who gives a number of forms: ω w Ω

DEE 1564 constructs a sigil around the *omega:*  - see IMMORTAL ADAM.

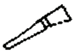
A related sigil is given by VERARDI 1972, as the symbol of God: 

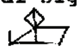
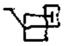
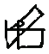
Many variants of this sigil exist, especially in the Byzantine iconographic tradition.

The *omega* sigil is given most frequently in conjunction with ALPHA, but see also CHRIST, CHRISTMON and JESUS, and in reference to the *Immortal Adam,* see also MORTAL ADAM.

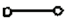
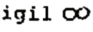
ONE *Occ.* In the ancient symbolic language discussed by BLAVATSKY 1888, the *one* on the (spiritual) plane above is 'no number', a circle: ○ On the plane below (physical) it becomes | which signifies among the Alexandrian Initiates a *body erect, 'a living standing man, he being the only animal that has this privilege'.* By adding a head to this sigil, it was transformed into a P *'a symbol of paternity, of the* *creative potency'*, whilst the sigil signifies a *moving man*, one on his way. In the Pythagorean system, the odd numbers are said to be divine.

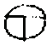
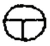
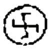
ONYX *Mag.* SIGNA 17C

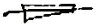
OPAL *Mag.* SIGNA 17C 

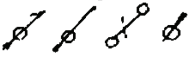
OPHIEL *Mag.* Mediaeval sigil for the planetary spirit of Mercury given by TRITHEMIUS 1503: 
SCHEIBLE 1848  SHEPHERD 1971 

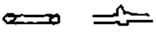
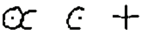
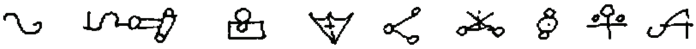
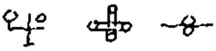
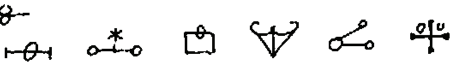
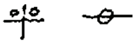
OPHITES *Alc.* SIGNA 17C

OPPOSITION *Ast.* Several early sigils, mainly involved with joining two circles (the celestial bodies) with a straight line, have come down to us from early astrological systems. The standard form is recorded by FIRMICUS 1499 who gave also the sigil as an alternative in a woodcut of a horoscope, the sigil cutting through the connecting line drawn between the two planets in opposition.
ASTROLOGICAL 15C  SIGILLIS 17C 8
SMITH 16C gives for ordinary opposition a variant ∞ and for the opposition between Sun and Moon (see FULL MOON), the sigil  which appears to relate to the most recent syzygy to the time for which the horoscope was cast.

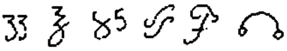
ORIGIN *Occ.* In the sequence of sigils described by BLAVATSKY 1888, and outlined in MANIFESTATION, the sigil ⊕ called the *mundane cross*, marks the stage (esoterically the *third root race*) for the incarnation of humanity, the *origin* of human life in its physical embodiment. The cross within a circle *'symbolises pure Pantheism; when the cross was left uninscribed, it became phallic'*. BLAVATSKY 1888 gives an alternative sigil for this symbolic Fall:  explained as denoting the time *'when the separation of the sexes by natural evolution took* *place - when the figure became* *... the sexless life modified or separated - a double glyph or symbol':*  This encircled TAU was said by BLAVATSKY 1888 to have become (during the present period of evolution - that is, during the *Fifth Race*) in symbology the *sacr'* and in Hebrew *n'cabvah,* originally phallic in meaning, but changed into the Egyptian glyph the emblem of life (see ANKH) and *'still later into the sign of Venus:* *Then comes the Svastica (Thor's hammer, or the "Hermetic Cross" now), entirely separated from its Circle'* - the circle being the spiritualising agent:  - *'thus becoming purely phallic'* in the sigil: See SWASTIKA. The sigils for *Origin* show therefore the origin of Man as a spiritual being, and the origin of Man as a material being, enmeshed in Nature.

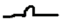
ORIPHIEL *Mag.* Mediaeval sigil recorded by TRITHEMIUS 1503 for the planetary angel of Saturn: 

ORMOLU *Alc.* Several mediaeval sigils have been recorded by GESSMANN 1906 for *aurum pictorium*: 

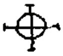
ORPIMENT *Alc.* The most frequently used of the large number of sigils - often listed under the name *Auripigmentum* - are those recorded from a mediaeval manuscript by CARBONELLI 1925: 
ALCHYMIA 1563 
SOMMERHOFF 1701 

GESSMANN 1906 
SCHNEIDER 1962 

OSSA *Rel.* Mediaeval contraction given by CHASSANT 1884:

OUNCE *Alc.* A mediaeval sigil given by CAPPELLI 1949:
GESSMANN 1906 gives a series of mediaeval forms: 
See also UNCIA.

OURANOS *Occ.* OMONT 1894 records a Greek sigil  which represents 'the sky' and 'the home of the gods'. See also URANUS

OUTLET See RU

OXYGEN *Alc.* The sigil for the *principe oxygine* of Lavoisier, recorded by CROSLAND 1962: 

P

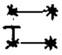
PALESTINIAN SCRIPT See HEBRAIC SCRIPT

PALLAS *Ast.* Perhaps the earliest sigil for this 'planet' (which is in fact an asteroid) in orbit between Mars and Jupiter is given by WILSON 1819:
WILSON 1820 SHEPHERD 1971

PANTHEISM See ORIGIN

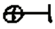
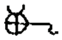
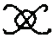
PAPAL CROSS See CROSS

PAPILIO *Ast.* Twenty-fifth of the mediaeval lunar mansions, called *Al sa'd al ahbiyah* in the Arabic astrological system, a sigil for which is given in MANSIONES 14C:

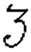
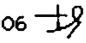
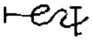
PARNIEL *Mag.* Sigil for spirit (perhaps *Parmiel* was intended) given by HEYDON 1664 to represent the letter P in the secret writing called the 'Alphabet of Angels and Genii': 

PARS *Ast.* Whilst there are very many different Arabian *pars* - one for each planet save the Sun - the name by itself usually refers to *Pars Fortunae*, the 'part of fortune', which is the hypothetical point occupied by the Moon if the Sun were to be on the Ascendant of the figure under review.

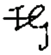
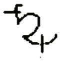
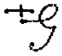
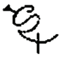
The common modern sigil is given (for example) by LILLY 1647: ⊕ When another *pars* is to be indicated, the normal procedure is for the standard sigil to be given, followed by one of the sigils for the relevant planet: for example, the 'part of Mercury', sometimes called *the part of commerce*, may be set out: ⊕☿

FREGOSUS 15C ⊗
HOROSCOPES 15C
HOROSCOPE 1614 
ASTROLOGY 17C
COLEY 17C 
SIBLY 1790 
WILSON 1819
STRAGGLING 1824
RUDHYAR 1936

OMONT 1894 gives a Greek sigil derived from the word *klipos*, though this is a general term, there being many such *pars* in Greek astrology (see for example DAIMON):

PARS CUM PARTE *Alc.* ALCHEMICAL 17C
DIDEROT 1763 
GESSMANN 1906  

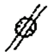
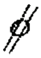
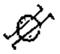
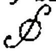
PARS FORTUNAE See PARS

PART *Alc.* The mediaeval sigils given by GESSMANN 1906 refer to *quantity*, and have nothing to do with PARS:    

PASA See ANKH

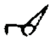
PASSIVE INTELLECT *Occ.* Sigil originated by KOCH 1930: ≡

PASSIVE PRINCIPLE *Occ.* A modern sigil given by CIRLOT 1962 for the *'passive, static principle':* ——

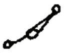
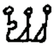
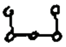
PASTE *Alc.* Several mediaeval sigils have been recorded by GESSMANN 1906:    

PASTOR *Ast.* Twenty-second of the mediaeval lunar mansions, called *Al Sa'd al Dhabih* in the Arabic astrological tradition, recorded by

MANSIONES 14C:

PATINA OF GOLD *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

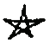
PATINA OF SILVER *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

PE *Occ.* The 17th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivatives and variants have been given within the tradition of secret alphabets, notably those recorded by BARTOLOZZI 1675:    WIRTH 1927 equates the letter with the STAR ARCANUM of the Tarot pack, and with the constellation *Andromeda* and zodiacal Pisces. He gives the graphic etymology of the letter form and traces this back to the idea of 'mouth', which is expressed in an Egyptian hieroglyphic related to RU.

PEARL *Alc.* DIDEROT 1763

PEBBLE *Alc.* GESSMANN 1906 See also STONE

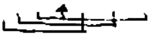
PENDU See HANGING MAN

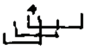
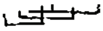
PENTAGRAM *Occ.* One of the recurrent sigils of occultism, with very many different levels of meaning:  AGRIPPA 1531 reproduces it in symbolic form as representative of the form of the human body, an idea which is expressed in BLAVATSKY 1888, and (through the connexion of the sigil with the planet Venus) in SOMMERHOFF 1701, and in SCHULTZ 1963 (from a heliocentric point of view) - but see MICROCOSMIC PENTAGON. STEINER 1906 treats it as an ancient sigil of the *Third Logos* and of the Microcosm itself. In the esoteric tradition the *pentagram* is linked with the *etheric* or *quintessential* forces in man, which is perhaps why STEINER 1906 gives the sigil as a symbol of mankind developing itself: 'it is the star that all wise men follow as did the priest-sages in ancient ages'.

The sigil has a wide and varied application: see for example both DEVIL and POPE.

PERFECTION *Occ.* The sigil given by HOMER 1723 to indicate both *Perfection* and the *Universal Quintessence* is actually the late mediaeval sigil for the Sun: ☉ HOMER 1757

PERIOD See PRIMORDIAL CIRCLE

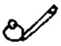
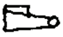
PHALEG *Mag.* TRITHEMIUS 1503 gives a mediaeval sigil for this planetary spirit of Mars: 

Two variant sigils are recorded, one by SCHEIBLE 1848  the other by SHEPHERD 1971: 

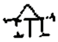
PHILOSOPHER *Alc.* A mediaeval abbreviation is recorded by CHASSANT 1884:

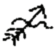
SOMMERHOFF 1701

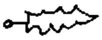
PHILOSOPHER'S STONE *Alc.* SHEPHERD 1971 gives the sigil which is one of the forms for SULPHUR upside-down.

PHILOSOPHIC EGG *Alc.* DIDEROT 1763  LUEDY 1928 

PHILOSOPHIC LEAD *Alc.* FRANCKLYN 1627
SIGNA 17C

PHILOSOPHIC SULPHUR *Alc.* VALENTINE 1671
DIDEROT 1763 GESSMANN 1906 

PHLEGMA *Occ.* *Phlegma* was originally one of the *humours* which regulated human temperament, and the sigils listed below are perhaps intended to refer to this *humour*. However, DIDEROT 1763 gives the sigil  which is probably intended to refer to *sputum*.

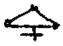
SCHNEIDER 1962 records for *Phlegma, aqua insipida*, the sigils  but these forms appear to be derived directly from SOMMERHOFF 1701, who gives a specifically alchemical definition for the term, and calls it *Aqua Mercurii prima*.

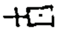
WORLIDGE 1651 FRANCKLYN 1627

SHELTON 17C

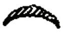
See also TEMPERAMENTS.

PHLOGISTON *Alc.* BERGMANN 1785

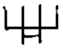
DIDEROT 1763 

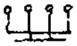
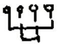
PHOSPHORIC ACID *Alc.* SCHEFFERS 1775 

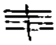
PHOSPHORUS *Alc.* DIDEROT 1763

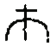
HASSENFRATZ 1787  DALTON 1808

LUEDY 1928

PHUL *Mag.* TRITHEMIUS 1503 gives a mediaeval sigil for the planetary spirit of the Moon: 

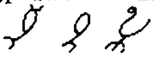
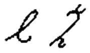
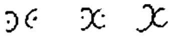
SCHEIBLE 1848  SHEPHERD 1971 

PILGRIMAGE *Occ.* A sigil which was perhaps invented by KOCH 1930 is obviously intended to express the idea of 'pilgrimage through life', or some such idea: 

Within a chiromantic context, TRACTATULUS 15C gives a sigil which is probably intended to refer to the idea of a *religious* pilgrimage in the mediaeval sense: 

PINT *Alc.* Sigils given by DIDEROT 1763 for the measure of 0.9 litres liquid:

PISCES *Ast.* Sigil for the zodiacal sign of the 'Fishes', derived in its printed form from the later mediaeval manuscript tradition, as for example in BONATTI 15C but ultimately derived from Graeco-Byzantine forms, as in NEUGEBAUER 1959 below. The sigil is said by AGRIPPA 1510 to be based on the shape of the fishes, though graphic explanations within the framework of esoteric Christian symbolism relate the sigil to CHRIST (see for example MERCURY 1978 and GETTINGS 1978).

Ancient Egyptian: BERLIN 42AD
STOBART 2C 
SPIEGELBERG 1911 
Graeco-Byzantine: NEUGEBAUER 1959 
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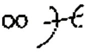
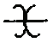
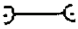
ASTRONOMICAL 1400 
JANUA 14C 
LEUPOLDI 14C 
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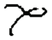
MANSIONIBUS 1482 
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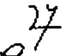
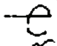
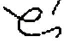
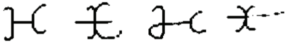
ASTROLOGICAL 15C
QUADRANTIS 15C 
RAWLINSON 15C 
SCALIGER 15C 
SCOT 15C 
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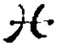
AGRIPPA 1510 
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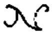
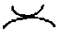
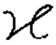
THURNEYSSER 1574 
BRAHE 1582 
SIGILLIS 17C 
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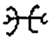
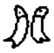
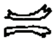
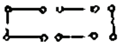
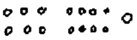
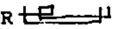
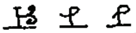
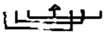
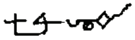
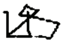
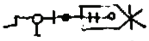
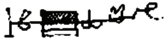
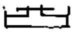
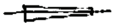
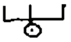
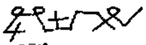
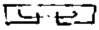
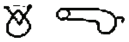
DARIOT 1557
FOOTE 17C 
MAGICI 17C
ASTROLOGY 1719
PYTHAGORAS 18C
BOUCHE-LECLERCQ 1899 
NEROMAN 1937 
NEERACHER 1967
SIDEREAL 1951

LEUPOLDI 14C gives a sigil for the *constellation* Pisces. 
See also SPIRIT OF PISCES.

PISCIS *Ast.* The last of the twenty-eight mediaeval lunar mansions, called *Al Batn al hut* in the Arabic astrological system, given in MANSIONES 14C: 

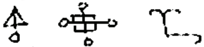
PLANETARY SPIRITS *Occ.* A number of sigils have been preserved from mediaeval sources relating to what are now usually called *Planetary Spirits,* though at least one group of these were originally the *daemons* of the planets, and recorded under such name by AGRIPPA 1531. The DAIMON of occultism, like the *daimon* of the Greeks, was not of course the *demon* of popular lore, though it has been confused with it in misinformed circles: only the *kakadaemon* resembled in any way the European *demon*. Accordingly, to avoid such associations and confusion, the sigils have been preserved under separate entries - see SPIRIT OF JUPITER, SPIRIT OF MARS, SPIRIT OF MERCURY, SPIRIT OF MOON, SPIRIT OF SATURN, SPIRIT OF SUN and SPIRIT OF VENUS. TRITHEMIUS 1522 gives a list of planetary spirits which he called *Secundadeis* or *Intelligencies* (the traditional word), and which have been since called *Archangels:* these are the tutelary rulers of historical epochs, however, and in TRITHEMIUS 1503 there is to be found a list of sigils attached to certain of the names of these *Intelligencies*, though it is likely that the planetary spirits of the Epochs are derived (via the Arabs) from the Gnostic tradition, whilst the latter groups which bear similar names are derived from the cabbalistic tradition: see the sigils given after the names in the following table, derived from TRITHEMIUS 1503.

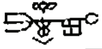
PLANET	*PLANETARY SPIRIT*	*PLANETARY ANGEL*
JUPITER	BETHOR 	ZACHARIEL 
MARS	PHALEG 	SAMUEL 
MERCURY	OPHIEL 	RAPHAEL 
MOON	PHUL	GABRIEL 
SATURN	ARATRON 	ORIPHIEL 
SUN	OCH 	MICHAEL 
VENUS	HAGITH 	ANAEL 

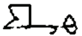
PLANETARY SYMBOLS *Occ.* The following account relates to a group of sigils termed *planetary* which must not be confused with the modern application of the term: for the modern usage, see the lists of sigils under the headings of JUPITER, MARS, MERCURY, MOON, SATURN, SUN and VENUS. The following (alphabetical) list is derived almost exclusively from the mediaeval manuscript tradition, and few of the sigils within it have anything to do with the symbolism common to astrology and alchemy, in spite of the association with the planetary names. Many of these sigils are probably derived from copies of Arabic and oriental letters or words, and have been used almost exclusively for magical purposes, as for example in prophylactic seals and amulets. An enormous number of these sigils have been preserved in manuscripts, and it would be both tiresome and ultimately pointless to list more than those which have, for one reason or another, entered the mainstream of occultism: the list below is therefore a select but incomplete anthology. The sigils are grouped (alphabetically) under the names traditionally ascribed to them, though the specific differences in their use is now somewhat obscure.

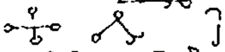
ANNULOS

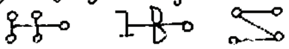
CARDAN 1557 gives the following:

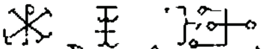
Jupiter: 

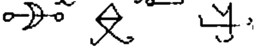
Mars: 

Mercury: 

Moon: 

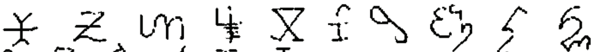
Saturn: 

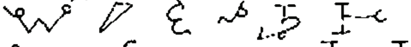
Sun: 

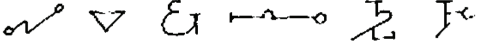
Venus: 

CHARACTERS

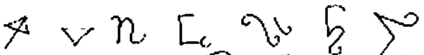
Jupiter:

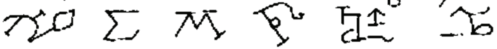
ASTROLOGICAL 15C 

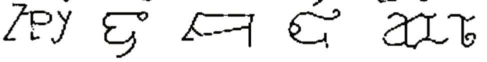
CARDAN 1557 

LUNAE 15C 

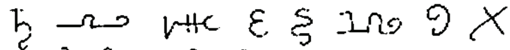
Mars:

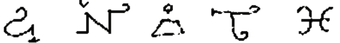
ASTROLOGICAL 15C 

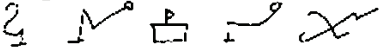
CARDAN 1557 

LUNAE 15C 

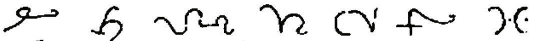
Mercury:

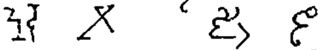
ASTROLOGICAL 15C 

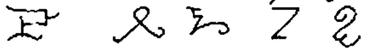
CARDAN 1557 

LUNAE 15C 

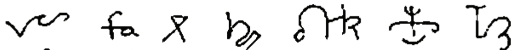
Moon:

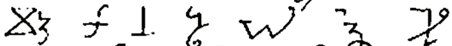
ASTROLOGICAL 15C 

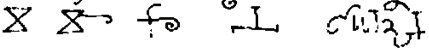
CARDAN 1557 

LUNAE 15C 

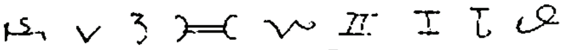
Saturn:

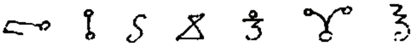
ASTROLOGICAL 15C 

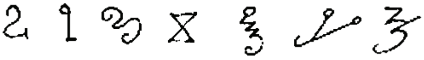
CARDAN 1557 

LUNAE 15C 

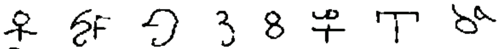
Sun:

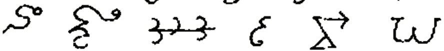
ASTROLOGICAL 15C 

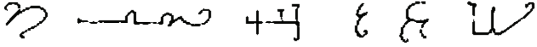
CARDAN 1557 

LUNAE 15C 

Venus:

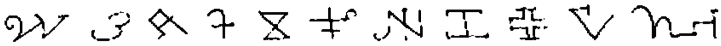
ASTROLOGICAL 15C 

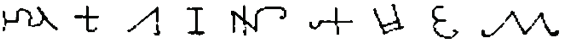
CARDAN 1557 

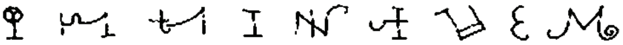
LUNAE 15C 

DIVINE LETTERS

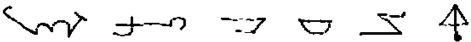
Jupiter:

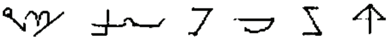
AGRIPPA 1531 

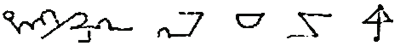
BRAHE 1582 

TRITHEMIUS 1503 

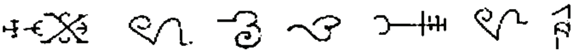
Mars:

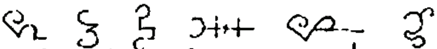
AGRIPPA 1531 

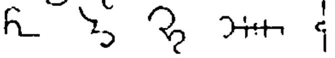
BRAHE 1582 

TRITHEMIUS 1503 

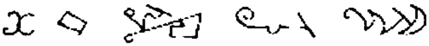
Mercury:

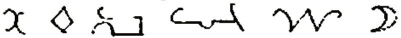
AGRIPPA 1531 

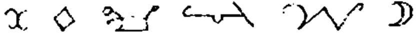
BRAHE 1582 

TRITHEMIUS 1503 

Moon:

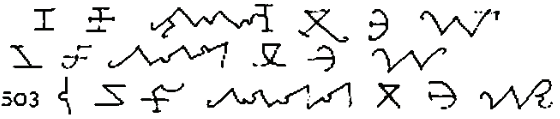
AGRIPPA 1531 

BRAHE 1582 

TRITHEMIUS 1503 

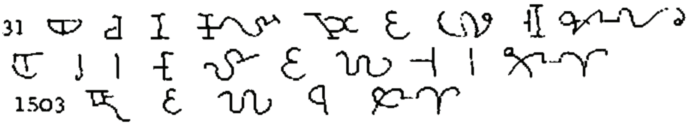
Saturn:

AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503



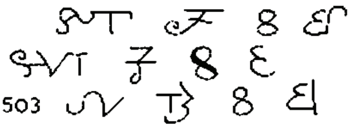
Sun:

AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503



Venus:

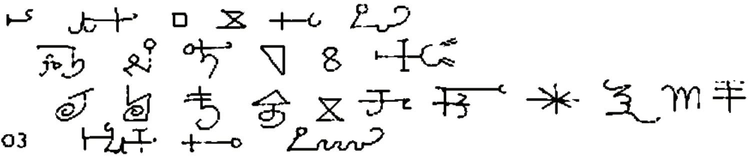
AGRIPPA 1531
BRAHE 1582
TRITHEMIUS 1503



SIGILS

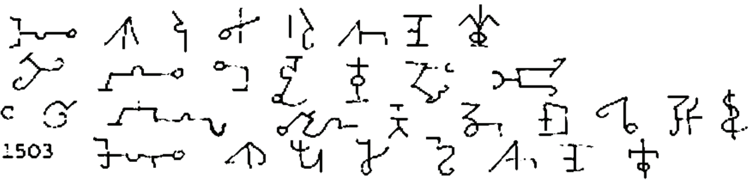
Jupiter:

BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503



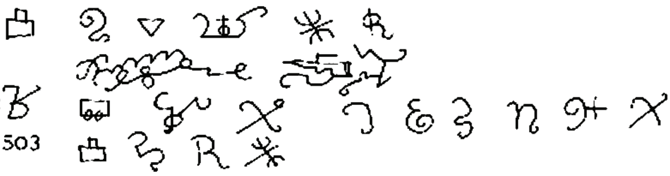
Mars:

BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503



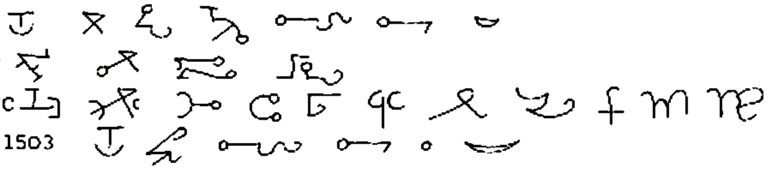
Mercury:

BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503

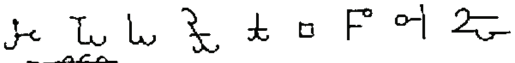


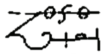
Moon:

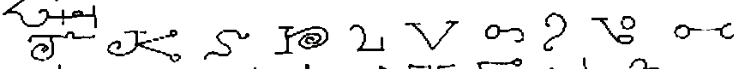
BRAHE 1582
CARDAN 1557
SIGILLIS 17C
TRITHEMIUS 1503

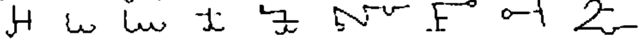


Saturn:

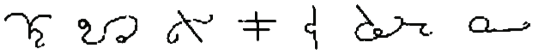
BRAHE 1582 

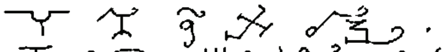
CARDAN 1557 

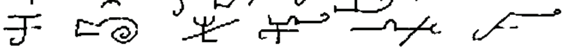
SIGILLIS 17C 

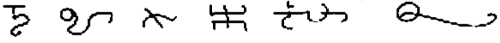
TRITHEMIUS 1503 

Sun:

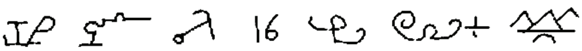
BRAHE 1582 

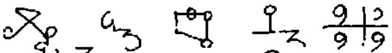
CARDAN 1582 

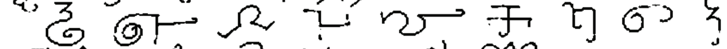
SIGILLIS 17C 

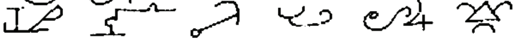
TRITHEMIUS 1503 

Venus:

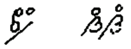
BRAHE 1582 

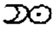
CARDAN 1557 

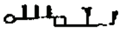
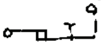
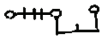
SIGILLIS 17C 

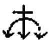
TRITHEMIUS 1503 

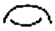
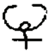
See also JUPITER, MARS, MERCURY, MOON, SATURN, SUN and VENUS.

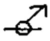
PLANT *Alc.* BERTHELOT 1885 preserves two sigils derived from Greek alchemical manuscripts: 

PLATINUM *Alc.* SCHEFFERS 1775  DALTON 1808

PLEIADES *Ast.* Mediaeval sigil for the star cluster, sometimes called the *Atlantides,* in the vicinity of 29° of the constellation Taurus, given by HERMETIS 13C:  
AGRIPPA 1510 gives a variant which has entered the European occult stream of symbolism: 

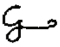
PLUTO *Ast.* The most common European sigil (see HONE 1951 below) and the most common USA sigil (see JONES 1969 below) have surfaced from numerous suggestions made since the official discovery of this planet in 1930. The planet was named, and ascribed rulership over zodiacal Scorpio long before its official discovery, by PAGAN 1911, who gave the earliest sigil which is the graphic equivalent of the *negative* Mars which had rulership over Scorpio until that time. Before this, there had been a hypothetical *Pluto,* claimed by WEMYSS 1927 to be ruler of Cancer and *'probably the most distant planet from the Sun'*. WEMYSS 1927 gives two variants for this hypothetical planet:  but in a later edition of his book (subsequent to the discovery of the modern planet by Lowell) an attempt was made to designate the discovered planet *Lowell-Pluto,* a name which did not receive wide acceptance, but which may have been instrumental in forming the common European sigil, from the initials of the suggested name: WEMYSS 1933 suggested the sigil for his own *Lowell-Pluto.*

THIERENS 1931
RUDHYAR 1936
WALTHER 1939 
EBERTIN 1950
HONE 1951
HADES 1969
EBERTIN 1970 
SIDGWICK 1973
HAWKINS 1976
PERSONAL 1980

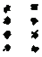
RAPHAEL 1933 
NEROMAN 1937
RAPHAEL 1939
SEMENTOVSKY 1950
DEUTSCHE 1961
JONES 1969
McCAFFERY 1970
KENTON 1974
MEYER 1976

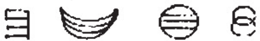
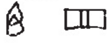
PLUTO-LOWELL *Ast.* Sigil suggested by WEMYSS 1933: But see PLUTO

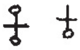
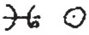
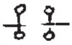
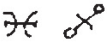
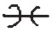
POLE STAR See CAUDA URSAE

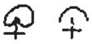
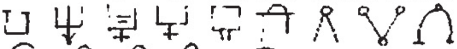
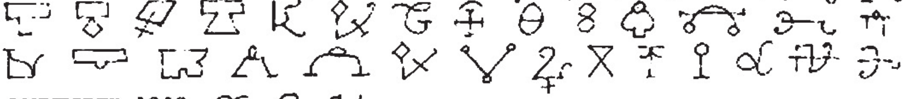
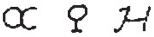
POLISH *Alc.* SIGNA 17C 

POPE *Occ.* WIRTH 1927 relates this 5th arcanum of the Tarot pack to the Hebraic letter HE, and accords it the sigil of the PENTAGRAM:

POPULUS *Geo.* Sigil for one of the sixteen geomantic figures:  A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. *Populus* is linked by AGRIPPA 1531 with the 'planet' Moon, the element Water, and the zodiacal sign Capricorn. The following sigils are derived from the late-mediaeval tradition, and are sometimes used to denote the Moon itself, as for example in TRITHEMIUS 1503.

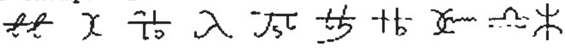
AGRIPPA 1531 
TRITHEMIUS 1503 

POTABLE GOLD *Alc.* ALCHYMIA 1563 
ONOMASTICUM 1574  ALCHEMICAL 17C 
SOMMERHOFF 1701  GESSMANN 1906
SCHNEIDER 1962 

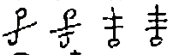
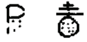
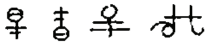
POTASH *Alc.* VALENTINE 1671
SHELTON 17C  DALTON 1808
GESSMANN 1906 records a large number of mediaeval sigils, among which the following are worthy of note: 

SCHNEIDER 1962 
See also SAL ALKALI

POTASSIUM *Alc.* ALBERTUS 1974

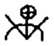
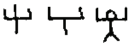
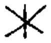
POTASSIUM NITRATE *Alc.* SHEPHERD 1971

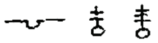
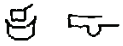
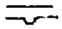
POUND *Alc.* The pound weight is most commonly given a sigillic form from the term *libra*, as for example in the list of mediaeval forms recorded by GESSMANN 1906: 
BERTHELOT 1885 records a sigil from the Greek tradition:
ALBERTUS 1974 gives a sigil which is almost certainly a poor copy of the common contraction:

POWDER *Alc.* Several of the mediaeval sigils below are used synonymously with those for DUST, and in both cases certain of the

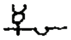
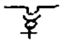
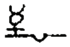
sigils are derived from an abbreviation of the Latin *pulvis*.
WORLIDGE 1651  SHELTON 17C
DIDEROT 1763  GESSMANN 1906 

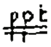
POWDER OF BRICK *Alc.*
SHELTON 17C DIDEROT 1763

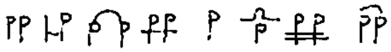
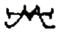
PRAYER *Occ.* Two related early Christian sigils are recorded by VERARDI 1972, though with modern (and perhaps imaginative) interpretations: *'prayer addressed by the World to God':*  *'prayer rising to God from the Earthly and Lower World':*
TESTA 1962 gives three sigils which depict the praying human: 
KOCH 1930 gives a highly personalised interpretation of the six-pointed star  as being derived from a graphic form depicting the union of human prayer with the descending power of God:

PRECIPITATE *Alc.* VALENTINE 1671 
DIDEROT 1763  GESSMANN 1906 

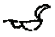
PRECIPITATE OF LEAD *Alc.* VALENTINE 1671

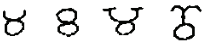
PRECIPITATE OF MERCURY *Alc.* VALENTINE 1671 
SHELTON 17C  SIGNA 17C 

PREPARATION *Alc.* GESSMANN 1906 

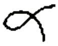
PREPARE *Alc.* SOMMERHOFF 1701 gives the forms for 'prepare', as a direction to the practical alchemist: 
SOMMERHOFF 1701 also gives the sigils  for *coque secundum artem*, which means 'prepare alchemically':

PREVIOUS SYZYGY *Ast.* Two sigils have survived, but in both cases the references are generally to the *opposition* between the luminaries, rather than to the *conjunction*. A Graeco-Byzantine sigil is given by

NEUGEBAUER 1959  whilst SMITH 16C gives a sigil ∞ which is sometimes preceded by the abbreviation *prae* to denote the previous conjunction: prae ☌ or opposition: prae ☍

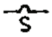
PRIAPUS TAURI *Alc.* GESSMANN 1906 records several sigils, all clearly related to the zodiacal sigil for TAURUS: 

PRIMAL POWER *Occ.* In the graphic system proposed by HONE 1951, the circle is said to symbolise *eternity, the never-ending, 'hence spirit or primal power'.* When a dot is placed inside the circle, to produce the modern sigil for the SUN, then *'the circle... signifies the beginning of the emergence of that power'*: ☉

PRIMORDIAL CIRCLE *Occ.* BLAVATSKY 1888 in her account of the occult theory of time - dealing specifically with the birth of time, and with the earliest cycle of the year - writes 'The first sign of this primordial circle and cycle made in heaven is the earliest shape of the Ankh-cross  a mere loop which contains both a circle and the cross in one image' ... 'it is the ideograph of a period, an ending, a time.'
See also ANKH and CROSS

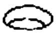
PRINCIPIA See ELEMENTS

PRINCIPIA CHYMICA *Alc.* SOMMERHOFF 1701 gives the following sigils for the 'Chemical Principles' or *Elementa*, which are scarcely the 'Elements' of modern science:

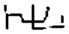
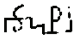
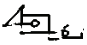
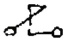
SALT ⊖
SULPHUR 🜍
MERCURY ☿
SPIRIT 
EARTH ▽
See also ELEMENTS

PRINCIPIA CORPORUM See ELEMENTS

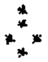
PRITHIVI *Occ.* A sigil which is virtually an equivalent of the occidental EARTH element, given in oriental sources, and associated with the *Muladhara,* or Root Chakra:
The sigil is said to be of a yellow colour, and is recorded by AVALON 1919.

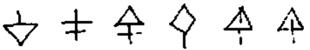
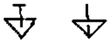
PROJECTION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sign or constellation Pisces, perhaps to symbolise the alchemical process of *Projection* (which, needless to say, has nothing to do with the occult spiritual technique of Astral Projection, as it is wrongly termed).

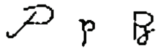
PROOF See TEST.

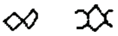
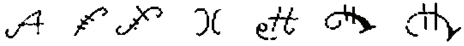
PSOHDON *Mag.* SCHEIBLE 1848 gives four variant sigils for this spirit:    

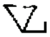
PUELLA *Geo.* Sigil for one of the sixteen geomantic figures:
A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold arrangement. *Puella* is linked by AGRIPPA 1531 with the element of Water, the planet Venus, and the zodiacal sign Libra. The following sigils are derived from the late mediaeval tradition, and are sometimes used to denote the planet Venus, as for example in TRITHEMIUS 1503.
AGRIPPA 1531

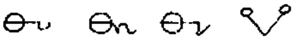
PUER *Geo.* Sigil for one of the sixteen geomantic figures: 
A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. *Puer* is linked by AGRIPPA 1531 with the element of Fire, the planet Mars, and the zodiacal sign Aries. The following sigils are derived from the late-mediaeval tradition, and are sometimes used to denote the planet Mars,

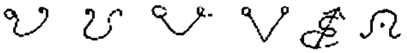
as for example in TRITHEMIUS 1503.
AGRIPPA 1531 
HEYDON 1664 

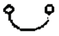
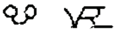
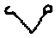
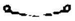
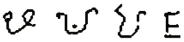
PUGILLUM *Alc.* A rough measure, used by alchemists, and defined as '*that which may be held in three fingers*' or '*that which may be held between the thumb and the first two fingers*', and limited in application to the measure of powders. GESSMANN 1906 records some mediaeval forms which are abbreviations: 
ALCHEMICAL 17C

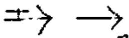
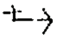
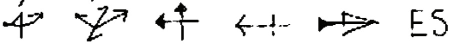
PULVERISE *Alc.* SIGNA 17C 
GESSMANN 1906 

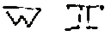
PURGATIVE WINE *Alc.* SHELTON 17C 

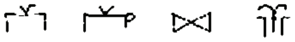
PURGE *Alc.* SIGNA 17C 

PURIFICATION *Alc.* SOMMERHOFF 1701 

PURIFY *Alc.* WORLIDGE 1651 
FRANCKLYN 1627
DIDEROT 1763  FRESNE 1688 
GESSMANN 1906  SCHNEIDER 1962 

PUTREFACTION *Alc.* WORLIDGE 1651
ALCHEMY 1650  SHELTON 17C 
GESSMANN 1906 

PUTREFY *Alc.* DIDEROT 1763  But see PUTREFACTION.

PYRITES *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition for *copper pyrites:* and a number of related sigils for ordinary *pyrites:* 

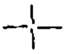
PYROPHORUS *Alc.* SCHEFFERS 1775

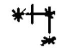
PYTHAGOREAN SIGIL *Occ.* The ancient Pythagorean is explained by BLAVATSKY 1888 in terms of the binary (of 'Good and Evil') detaching itself from the single Monad. A more exoteric interpretation, relating the sigil to 'choice', is given by WIRTH 1923, who associates the figure with the LOVERS ARCANUM of the Tarot pack. The sigil is also listed by TESTA 1962 as one of the early Christian forms for the CROSS.

Q

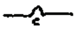
QUADRATURE *Ast.* Sigil given by SHEPHERD 1971 as an obsolete astronomical symbol for the SQUARE aspect:

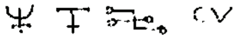
QUARTILE See SQUARE.

QUATERNARY *Occ.* DEE 1564 gives the sigil  as part of the graphic system underlying his MONAD, relating to the four elements (but see also TERNARY and OCTONARY, both of which are related to this form).
A series of modern sigils, presented as a logical graphic development, is given by CIRLOT 1962. The cross is *'spiritual and neutral':* whilst is *'the spiritual quaternary acting upon the inferior ternary'.* The *'spiritual, active or dynamic'* principle is whilst the *'spiritual, active quaternary acting upon the neutral'* is
The *'spiritual quaternary in the universe'* is and the *'material principle within totality':* The *'two quaternaries - spiritual and material - within the totality'* is
It must be pointed out that these explanations in no way reflect the real occult nature of these sigils, and are purely modern inventions. See also MATERIAL.

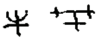
QUEDBARSHENNOTH *Mag.* A sigil for the spirit given by HEYDON 1664 to represent the letter Q in the secret writing called 'Alphabet of Angels and Genii': 

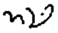
QUICKLIME *Alc.* The *calx viva* of the alchemists, for which the following sigils are most fequently used:

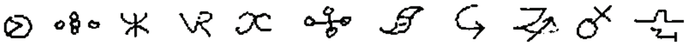
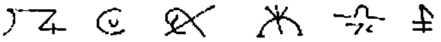
ONOMASTICON 1574 

WORLIDGE 1651 

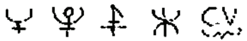
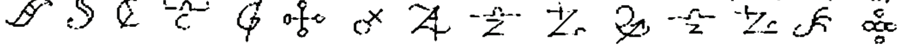
FRANCKLYN 1627

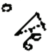
VALENTINE 1671 

SIGNA 17C 

SOMMERHOFF 1701 


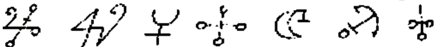
BERGMANN 1785

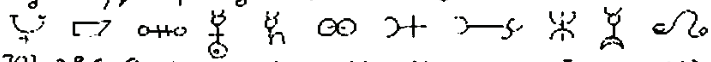
GESSMANN 1906 records a number of mediaeval forms: 


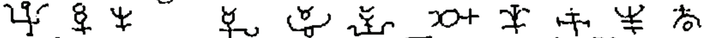
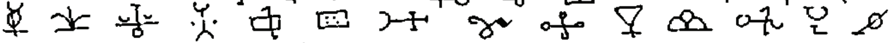
BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

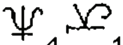
ALBERTUS 1974

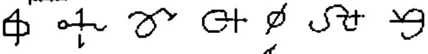
QUICKSILVER *Alc.* Whilst this is merely another name for MERCURY, the following sigils have been given specifically under this heading:

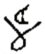
WORLIDGE 1671 

SHELTON 17C 

SOMMERHOFF 1701 


DIDEROT 1763 

SCHNEIDER 1962 

CROSLAND 1962 records a Greek sigil: 

See MERCURY, for which the above sigils are also applicable.

QUINCUNX *Ast.* An astrological aspect of 150 degrees.

SIMMONITE 1890

RAPHAEL 1900

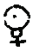
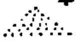
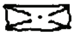
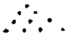
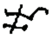
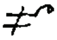
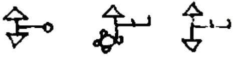
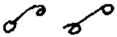
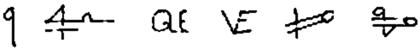
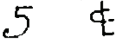
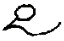
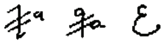
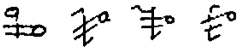
RAPHAEL 1902

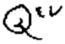
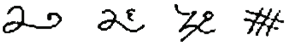
DE GIVRY 1931

DE VORE 1947

HADES 1967

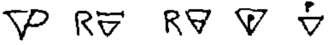
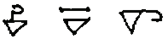
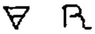
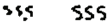
QUINTESSENCE *Occ.* In its occult sense, the fifth element has been given few sigils, perhaps because it is the *invisible* one of the five, and its unstated presence in a sigil combining the 'visible' elements is understood (see ELEMENTS). As an invisible sigil, the quintessence may be regarded as being symbolised in the space at the centre of the sigil for the four elements recorded by SOMMERHOFF 1701:

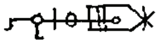
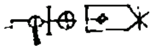
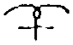
HOMER 1723 gives the sigil as the tenth in the descending series of the so-called *Golden Chain of Homer*, symbolic of the 'Universal Quintessence', the spirit of which permeates the created world: this could of course be the sigil for the SPIRITUS MUNDI.
HOMER 1757 gives a variant:  See HOMER'S GOLDEN CHAIN.
GEHEIME 1785 gives  for *Heavenly Quintessence* as though to distinguish this from the Natural or Earthly. GEHEIME 1788 gives the sigil  for *Natural Quintessence* and a related form for the *Heavenly Quintessence:* .
WORLIDGE 1671  FRANCKLYN 1627
VALENTINE 1671  SHELTON 17C 
SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763  POISSON 1891 
GESSMANN 1906  LUEDY 1928 
SCHNEIDER 1962
But see also AKASHYA and ETHERIC

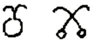
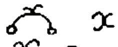
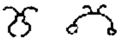
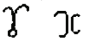
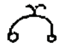
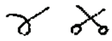
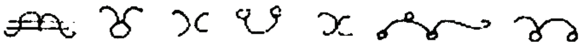
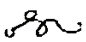
QUINTESSENCE OF WINE *Alc.* FRANCKLYN 1627 
SOMMERHOFF 1701 

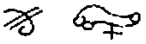
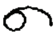
QUINTILE *Ast.* Sigils given for the aspect of 72 degrees include
SIMMONITE 1890 RAPHAEL 1901
MEYER 1974

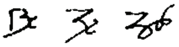
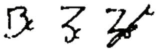
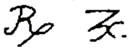
R

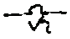
RAIN WATER *Alc.* SOMMERHOFF 1701 equates *aqua pluvialis* with 'soft water', and gives the sigils: 
GESSMANN 1906  SCHNEIDER 1962 
BERTHELOT 1885 records sigils from the Greek tradition: 

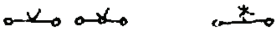
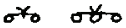
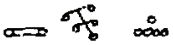
RAPHAEL *Mag.* TRITHEMIUS 1503 records the mediaeval  for this *Archangel* who is within his system also one of the *Secundadeis* or *Intelligencies*. BARRETT 1801 gives a variant form: 
The mediaeval sigil recorded by SHEPHERD 1971  indicates that theoretically any of the sigils for the planet MERCURY may also be used to denote *Raphael*, who is variously called 'the Angel of Mercury' or 'the Angel of Wednesday' in popular occult texts.
See SPHERE OF MERCURY

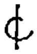
REALGAR *Alc.* WORLIDGE 1651  CROLLIUS 1612 
FRESNE 1688  VALENTINE 1671 
SHELTON 17C  SIGNA 17C 
SOMMERHOFF 1701 
GESSMANN 1906 

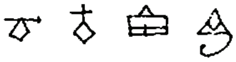
RECEIVER *Alc.* The sigil is intended to denote a piece of alchemical apparatus, for which GESSMANN 1906 gives two forms: 
SCHEFFERS 1775 contrasts the sigil for the *recipiens* with that for the RETORT :  ALBERTUS 1974

RECIPE *Alc.* ALCHEMICAL 17C SOMMERHOFF 1701 
GESSMANN 1906  SCHNEIDER 1962 

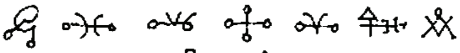
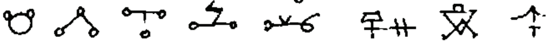
RECTIFIED SPIRIT OF WINE *Alc.* ALBERTUS 1974 

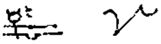
RED ARSENIC *Alc.* ALCHEMY 1650
ALCHEMICAL 17C 
SIGNA 17C  SHELTON 17C 

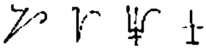
RED BOLE *Alc.* SIGNA 17C 

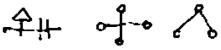
RED IRON ORE *Alc.* GESSMANN 1906 

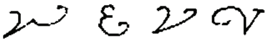
RED LEAD See MINIUM

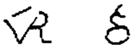
RED ORPIMENT *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 
SCHNEIDER 1962
See also RED ARSENIC

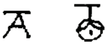
RED PRECIPITATE OF MERCURY *Alc.* GESSMANN 1906 

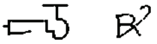
RED SULPHUR *Alc.* ALCHEMICAL 17C 

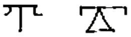
RED SULPHURET OF ARSENIC *Alc.* ALCHEMICAL 1650
GESSMANN 1906 
See also RED ARSENIC and RED ORPIMENT

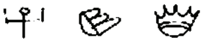
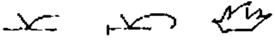
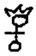
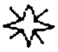
REDUCTION *Alc.* SOMMERHOFF 1701 

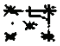
RED VINEGAR *Alc.* DIDEROT 1763 

RED VITRIOL *Alc.* DIDEROT 1763 

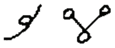
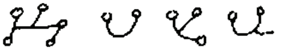
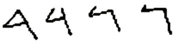
RED WINE *Alc.* DIDEROT 1763 

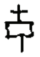
REGULE OF ANTIMONY *Alc.* DIDEROT 1763 

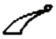
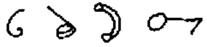
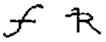
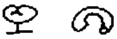
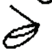
REGULUS *Alc.* WORLIDGE 1651 
GESSMANN 1906 
SCHNEIDER 1962 gives for *Regulus antimonii medicinalis:* 
For the sigils used to denote the fixed star commonly called *Regulus*, see the entry under COR LEONIS. SOMMERHOFF 1701 gives a sigil which might well be taken as relating to the astrological usage, but it is more likely intended for the alchemical term: 

RELAH *Mag.* Sigil for spirit given by HEYDON 1664 to represent the letter R in secret writing called the 'Alphabet of Angels and Genii': 

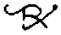
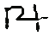
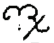
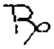
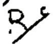
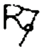
RENOVATIO METALLORUM *Alc.* GESSMANN 1906

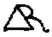
RESCH *Occ.* The 20th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 equates *Resch* with the JUDGEMENT card of the Tarot pack, and gives the forms  as the graphic etymology for the letter, which he traces to the idea of 'head' of which it was in the Egyptian hieroglyphic the equivalent form.

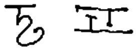
RESINA *Alc.* SIGNA 17C  SOMMERHOFF 1701

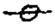
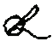
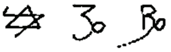
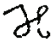
RETORT *Alc.* WORLIDGE 1651
FRANCKLYN 1627 
SCHEFFERS 1775
CARRICHTERUS 18C
GESSMANN 1906 
SIGNA 17C 
DIDEROT 1763 
POISSON 1891
LUEDY 1928 

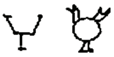
RETROGRADE *Ast.* All the recorded sigils for the retrograde motion of the planets appear to be based on the capital letter of the word.

IBN EZRA 1485 
HOROSCOPE 15C 
GIUNTINI 1583
WELLING 1735
SIBLY 1790 
ZADKIEL 1835 
WEMYSS 1933 
DEUTSCHE 1951 

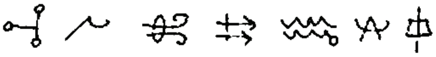
REVERBERATING FIRE *Alc.* GESSMANN 1906 

REVERBERATING FURNACE *Alc.* SOMMERHOFF 1701 

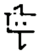
REVERBERATIO *Alc.* ALCHEMY 1650 
SIGNA 17C 
SOMMERHOFF 1701 
GESSMANN 1906 

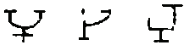
RIND OF POMEGRANATE *Alc.* DIDEROT 1763 

RISING *Ast.* CROSLAND 1962 records a Greek sigil:

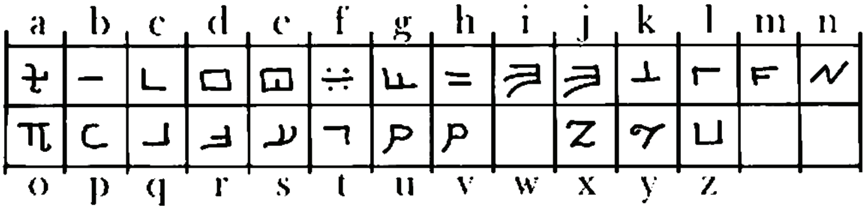
ROMAN VITRIOL *Alc.* SOMMERHOFF 1701 

See VITRIOL.

ROOT *Alc.* GESSMANN 1906 
ALBERTUS 1974
BERTHELOT 1885 gives a sigil derived from the Greek alchemical tradition:

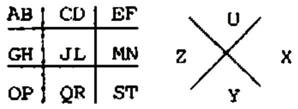
ROSE COLOUR *Alc.* GESSMANN 1906 

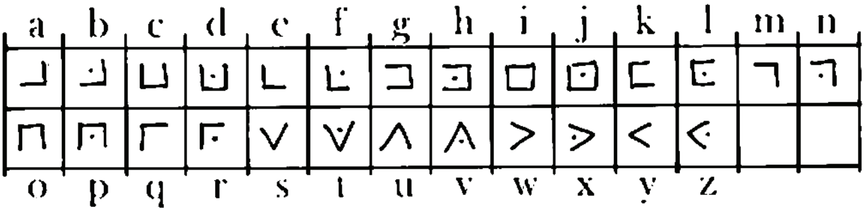
ROSICRUCIAN SCRIPT *Occ.* One of the numerous secret cyphers attached to the Rosicrucian school has been recorded by BLAVATSKY 1877 under the name of *The Sovereign Princes 'Rose Cross' cypher:*



ROSY CROSS *Occ.* WIRTH 1927 gives the sigil as the union of the *Rose* and the *Cross*, the prime sigil of the Rosicrucian stream, 'the great mystery of occult generation'.
See also CROSS and HERMETIC TETRAD

ROYAL ARCH CYPHER *Occ.* A secret script, which exists in several variant forms, constructed around the disposition of the Roman alphabet within the spaces of a basic figure: In the example script below, discussed by BLAVATSKY 1877, the alphabet has been placed within the basic figure in concurrent adjacent pairs, though there are other methods of allocating the letters to determine different variations as letter equivalents. The script is called *The Royal Arch:*

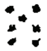
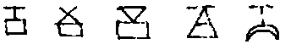




See SECRET SCRIPTS

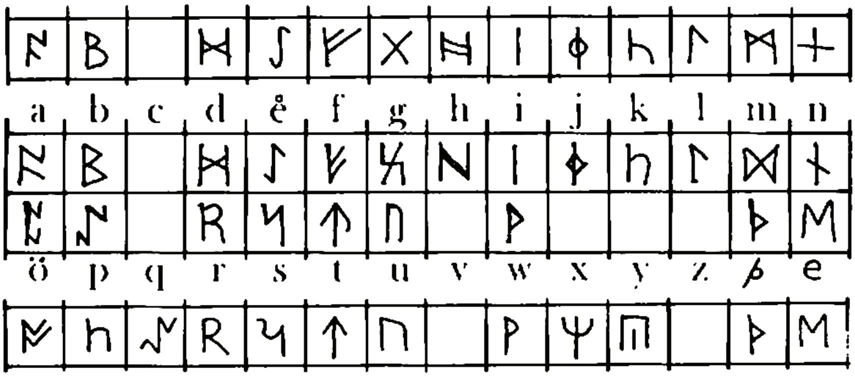
RU *Occ.* Sigil derived by MASSEY 1883 from the Egyptian hieroglyph, and said to be *'the mouth or uterus of birth':*
BLAVATSKY 1888 gives this sigil and a variant for *'floor, gate, mouth, place of outlet'* and *'the place of birth'* at which the sun rises, or is reborn. Both occultists see the *Ru* as the top circle

of the ANKH and thus related to the basic sigil for CHRIST. BLAVATSKY 1888 says that it is *'the feminine type of the birth-place, representing the North'*, and sees it continued in the Cypriote RΩ and the Coptic *Ro:* P
See also TIME.

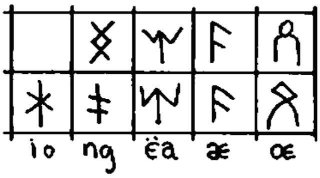
RUBEUS *Geo.* One of the sixteen geomantic sigils:  A multitude of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold arrangement. AGRIPPA 1531 links the sigil with the element of Fire, the planet Mars and the zodiacal sign Gemini. The sigils are also sometimes used to symbolise the planet Mars, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

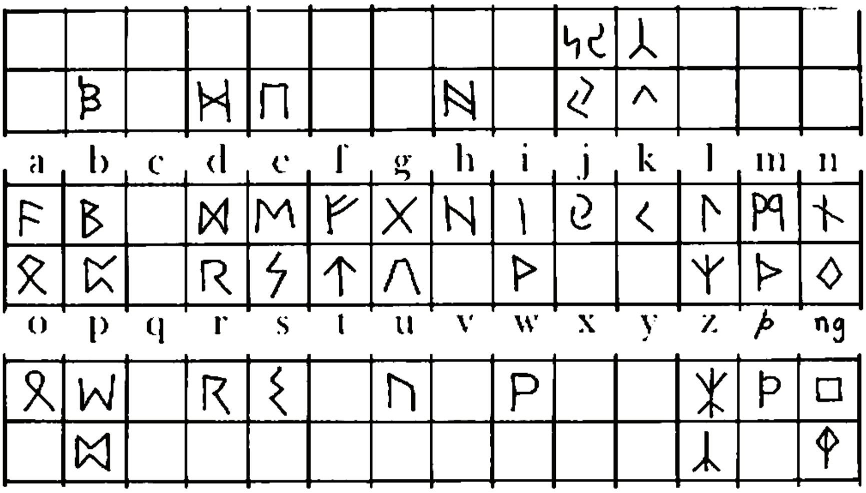
RUBY *Mag.* SIGNA 17C

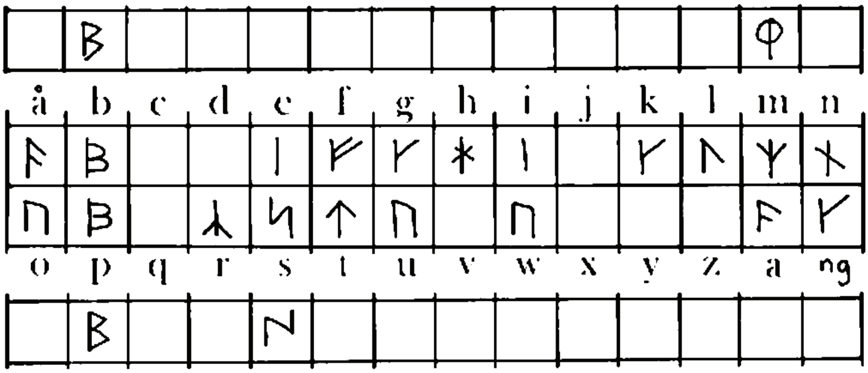
RUNES *Occ.* The Nordic *runes* consist of a group of loosely connected alphabets which were probably designed for magical purposes (the word perhaps being derived from the Gothic *runa*, 'secret', and cognate with New High German *raunen*, 'to whisper'), one or two of which have been used in occult texts, and collected by occultists as examples of secret alphabets. An example from the 12th century is given in OCCULTA 12C, in the form of two separate alphabets:



The letters for which there is no European equivalent are set out alongside, to the right. JENSEN 1970 makes a careful study of the runes, from which he selects variant forms, of which the *Common German Runes*, set out below, are a good example: the two variant forms may be compared instructively with the lower group of 9th and 10th century Danish runes, also given by JENSEN 1970



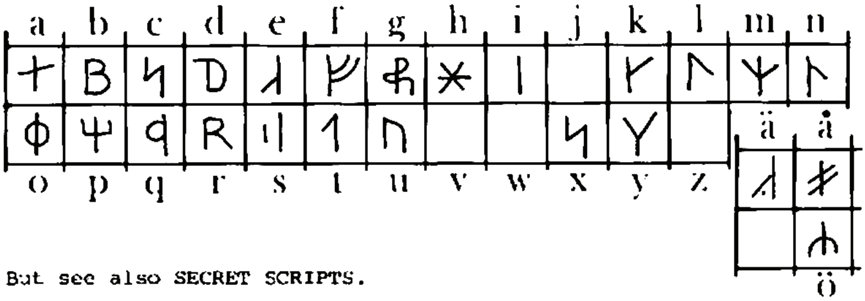

a b c d e f g h i j k l m n
o p q r s t u v w x y z þ ng


å b c d e f g h i j k l m n
o p q r s t u v w x y z a ng

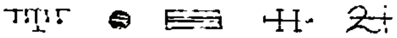
The runes have names which are acrophonic, and the following have been culled, with a small degree of necessary adjustment, from the list given by JENSEN 1970 - a list which has much agreement with that list given alongside the runes reproduced in the twelfth century version in OCCULTA 12C:

ᚠ	*FEOH*	belongings	ᛒ	*BEORC*	birch
ᚢ	*ŪR*	drizzle	ᛖ	*EOH*	
ᚦ	*(TH)ORN*		ᛝ	*ING*	(name of a god)?
ᚩ	*ŌS*	god	ᛗ	*MAN*	man
ᚱ	*RĀD*	ride, wagon	ᛚ	*LAGU*	water
ᚳ	*CEN*		ᛞ	*DAĚG*	day
ᚷ	*GYFU*	gift	ᛟ	*Ē(TH)EL*	property
ᚹ	*WYNN*	pleasure	ᚪ	*ĀC*	
ᚻ	*HAĚGL*	hail (storm)	ᚫ	*AESK*	
ᚾ	*NȲD*	distress	ᚣ	*ȲR*	
ᛁ	*ĪS*	ice	ᛠ	*ĒAR*	
ᛄ	*YĒR*	year	ᛡ	*IOR*	
ᛇ	*EOH*		ᛢ	*WEORD̀*	bait
ᛈ	*PEORD̀*	horse (?)	ᛣ	*CALC*	
ᛉ	*EOLX*	elk	ᛥ	*STĀN*	
ᛋ	*SIGEL*	sun	ᚸ	*GĀR*	
ᛏ	*TĪR*	tree			

As a final sample of the runic alphabet, we may give the *Anglo Saxon Runes* in a series given by JENSEN 1970:

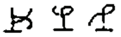
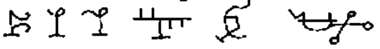

a
b
c
d
e
f
g
h
i
j
k
l
m
n
o
p
q
r
s
t
u
v
w
x
y
z
ä
å
ö

But see also SECRET SCRIPTS.

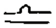
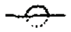
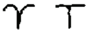
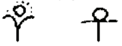
RUST *Alc.* GESSMANN 1906 

See also IRON RUST.

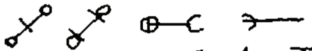
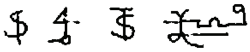
S

SACHIEL *Mag.* Sigils given by BARRETT 1801, derived from those given by TRITHEMIUS 1503 for the spirit *Zachariel:* 
SCHEIBLE 1848 

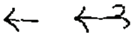
SACRED *Occ.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

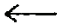
SACRIFICE *Occ.* A common sigil for the zodiacal sign *Libra* is given by SUCHER 1975 in his highly personal graphic symbolism, as representative of the *'sacrifice of Divine cosmic forces':*  The same source gives as a parallel to this the sigil:  Within the cosmo-conception of SUCHER 1975 the cosmic Sacrifice is a necessary continuation to *'provide a fundamental impulse of evolution'*, and he gives as sigil for this the forms for CREATION  combined with those for *sacrifice*, in two new and personal sigils  the latter of which is the ancient ANKH.

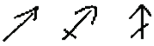
SAFFRON See CROCUS

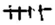
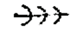
SAFFRON FLOWER *Alc.* POISSON 1891 gives for *safran de Venus* the sigils 
GESSMANN 1906  SCHNEIDER 1962
See also CROCUS and CROCUS VENERIS

SAGITTARIUS *Ast.* Zodiacal sign for the 'Archer', the printed sigil for which is derived from the common mediaeval form, as for example in SCOT 15C, given in HYGINUS 1482: AGRIPPA 1510 says that the sigil is based on the shape of an arrow, though the division between the arrow end and the material cross is more significant of the dual nature of the sign:

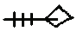
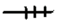
Ancient Egyptian: BERLIN 42AD STOBART 2C 

SPIEGELBERG 1911 

Graeco-Byzantine: NEUGEBAUER 1959 

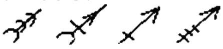
Mediaeval: DIGBY 12C  ASTRONOMICAL 1400 

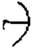
CONJURATION 14C JANUA 14C

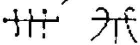
LEUPOLDI 14C  MANSIONIBUS 1482 

FIRMICUS 1499 ASTROLOGICAL 15C

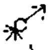
BONATTI 15C QUADRANTIS 15C

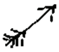
RAWLINSON 15C SCOT 15C 

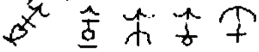
LAMBECIUS 1500  SCHYNAGEL 1500

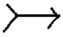
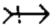
AGRIPPA 1510  GAURICUS 1539

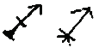
ALCHEMICAL 1555 DARIOT 1557

THURNEYSSER 1570  PORTA 1593

BLUNDEVILLE 1594 HERMETIS 16C 

TRITHEMIUS 1650 

VILLEFRANCHE 1661  BELOT 1667 

COLEY 17C FOOTE 17C 

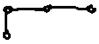
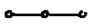
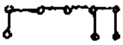
MAGICI 17C GEHEIME 1795

SIBLY 1798 CARRICHTERUS 18C

PYTHAGORAS 18C GESSMANN 1906

MODERN ASTROLOGY 1906 LUEDY 1928

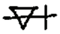
NEROMAN 1937 NEUGEBAUER 1959

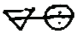
MANSIONES 14C gives the sigil  for the *constellation* Sagittarius, whilst LEUPOLDI 14C gives the form  and AGRIPPA 1510 1510: 

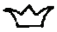
See also ADNACHIEL and SPIRIT OF AQUARIUS

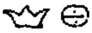
SAL *Alc.* In general, see SALT and the following five entries. SCHEFFERS

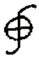
1775 gives the following specialist alchemical list:

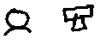
Sal medius terrestris cum acido 

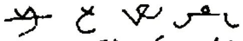
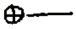
Sal medius terrestris cum alcali 

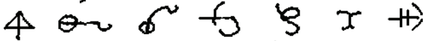
Sal medius metallicus cum acido 

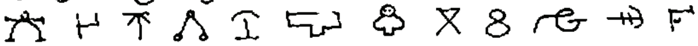
Sal medius metallicus cum alcali 

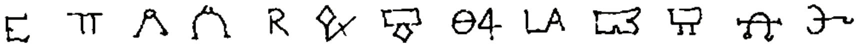
Sal sedativus 

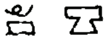
SAL ALKALI *Alc.* VALENTINE 1671 

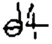
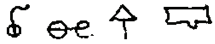
ALCHEMICAL 17C  SHELTON 17C 

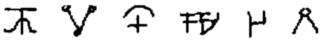
SIGNA 17C 

SOMMERHOFF 1701 



DIDEROT 1763  POISSON 1891

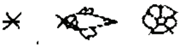
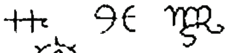
LUEDY 1928  CARBONELLI 1925 

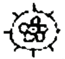
SCHNEIDER 1962 

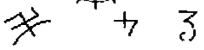
See ALKALI and POTASH

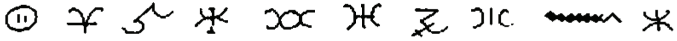
SAL ALKALI FIXUM See LIXIVIUM

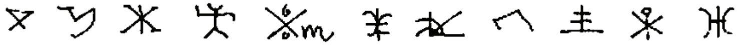
SAL AMMONIAC *Alc.* THESAURUS 14C

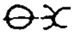
WORLIDGE 1651  ALCHEMY 1650 

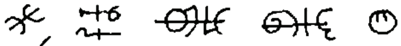
CROLLIUS 1670 VALENTINE 1671 

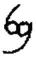
SHELTON 17C SIGNA 17C 

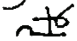
SOMMERHOFF 1701 

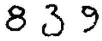


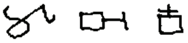
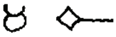
SCHEFFERS 1775 

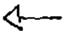
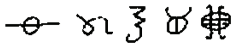
GESSMANN 1906 

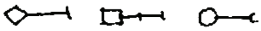
CARBONELLI 1925 

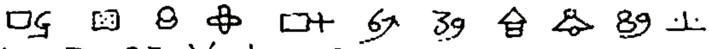
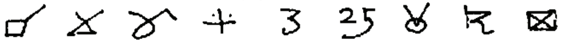
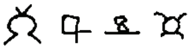
SCHNEIDER 1962 

SAL GEMMA *Alc.* ALCHYMIA 1563 

ALCHEMY 1650  WORLIDGE 1651 

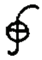
FRESNE 1688  ALCHEMICAL 17C 

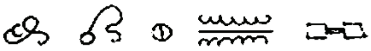
SHELTON 17C 

SOMMERHOFF 1701 

LUEDY 1928 SCHNEIDER 1962 

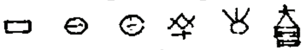
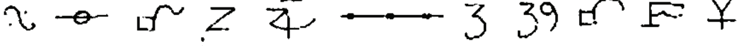
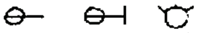
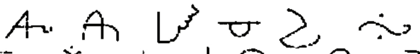
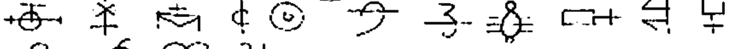
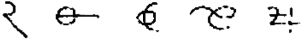
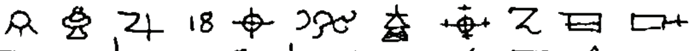
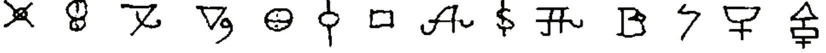
SAL MARINUM See SEA SALT

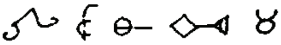
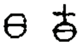
SALNITER *Occ.* Sigil given by BOEHMEN 1635 to represent the *salniter* of his occult system: The upper cross is the *'kingdom of glory'*, arising out of the fire of the ETERNAL DARK, which combines with the *salniter* to give the ETERNAL LIGHT.

SAL SEDATIVUS *Alc.* SCHEFFERS 1775 

SALSITER *Alc.* SIGNA 17C 

SALT *Alc.* A large number of sigils have been preserved for *common salt,* though confusion reigns because these are frequently used for specific mineral salts. A sigil given by BEATUS 1613 is for *alchemic salt:* but within the same text is a diagram presenting a cube as a symbol of the body in the trinity of Spirit, Soul and Body. Salt in its alchemical sense is therefore much more than our ordinary common salt: in the *tria philosophorum,* salt is commonly given the sigil as for example in GEHEIME 1788. In WELLING 1735 the sigil is said to represent alchemical salt because it shows Fire and Water working as one. The following sigils, however, are given in alchemical texts, and probably are intended to refer to common salt.

WORLIDGE 1651 
ALCHEMY 1650 
VALENTINE 1671 
ALCHEMICAL 17C 
SHELTON 17C 
SIGNA 17C 
SOMMERHOFF 1701 


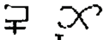
DIDEROT 1763  GEHEIME 1785 

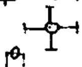
LUEDY 1928

BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

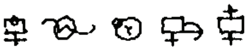
See also MINERAL SALT, OCCULT SALT and SEA SALT

SAL TARTARI *Alc.* WORLIDGE 1651

ALCHEMY 1650 

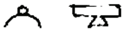
DIDEROT 1763 

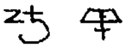
ALBERTUS 1974

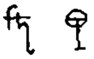
SCHNEIDER 1962 gives the sigils  for *Sal Tartar fixum* which are identical to those given for *Sal Tartari* by SOMMERHOFF 1701.

SALT OF DEATH'S HEAD *Alc.* GESSMANN 1906

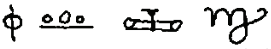
SALT OF IRON *Alc.* SHELTON 17C

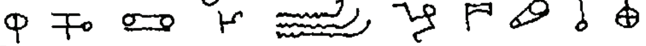
SALT OF KALI *Alc.* CROLLIUS 1670 

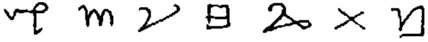
SALT OF LEAD *Alc.* SOMMERHOFF 1701 

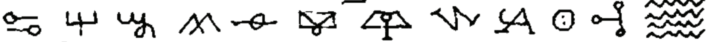
DIDEROT 1763 

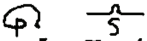
SALTPETRE *Alc.* ONOMASTICUM 1574

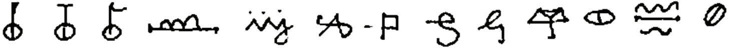
ALCHEMY 1650 

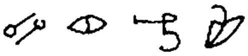
ALCHEMICAL 17C 

SHELTON 17C 

SOMMERHOFF 1701 

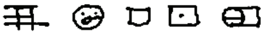
DIDEROT 1763 

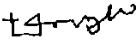
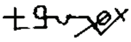
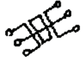
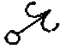
GESSMANN 1906 

SCHNEIDER 1962 

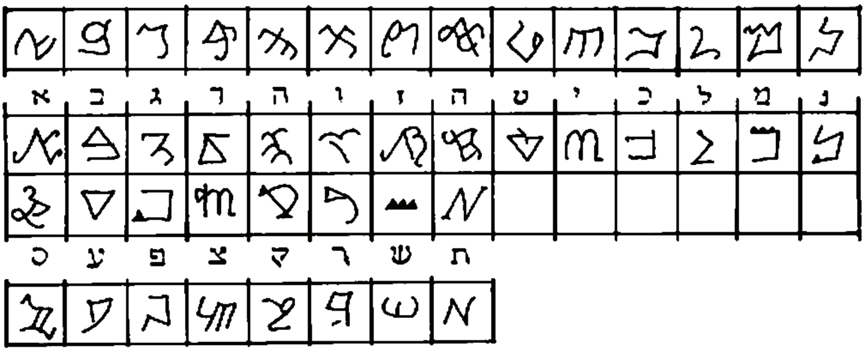
SALT WATER *Alc.* GESSMANN 1906

See SEA SALT

SAL URINAE *Alc.* SOMMERHOFF 1701 

SAMAEL *Mag.* Mediaeval sigil for the spirit, sometimes said to be the planetary angel of Mars, and according to TRITHEMIUS 1522 the *Secundadeian* of Mars, for which TRITHEMIUS 1503 gives the sigillic form: 
BARRETT 1801 gives a similar form for his CAMAEL.
SCHEIBLE 1848 gives two sigils:  
SHEPHERD 1971 records the common form for MARS: 
See also SPHERE OF MARS

SAMARITAN SCRIPT *Occ.* A group of loosely related scripts used as secret alphabets and almost certainly derived from the historic Semitic Samaritan book script. BARTOLOZZI 1675 records one such alphabet which is reproduced here alongside the equivalent forms from the historic Samaritan given (for non-occult purposes) by JENSEN 1970: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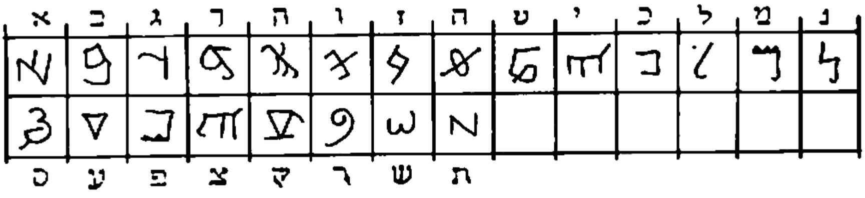
A related alphabet recorded by POSTEL 1538 makes an interesting comparison with these, for many of the letter forms are the same (below). A 'Samaritan' script more obviously developed for the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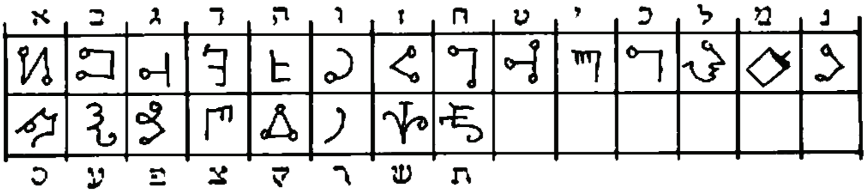
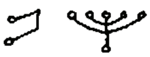
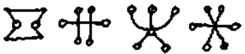
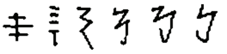
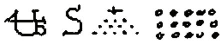
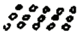
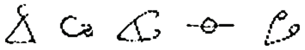
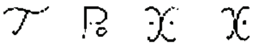
secret script tradition is that given (below) by VIGNERE 1586, which, whilst to some extent still related to the historic forms, is imaginative and more in line with the letter-forms of the popular HEBRAIC SCRIPT used in secret cypher:



SAMEK *Occ.* The 15th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret alphabets, notably those culled by BARTOLOZZI 1675:   WIRTH 1927 equates *Samek* with the DEVIL ARCANUM of the Tarot pack, and in the letter-forms which he traces as the development for *Samek*  he claims a vestigial pictorial form of a 'pot' or 'container'. It is certainly more significant, however, that the letter-form might be traced back to the Egyptian hieroglyphic with the pictorial value for 'fish' - see JENSEN 1970.

SAND *Alc.* WORLIDGE 16C SOMMERHOFF 1701  SCHNEIDER 1962 

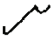
SANDARAC *Alc.* BERTHELOT 1885 gives a number of sigils derived from the Greek alchemical tradition: 

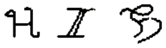
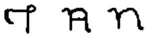
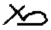
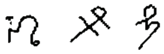
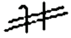
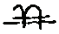
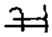
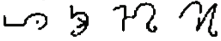
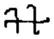
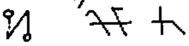
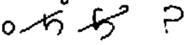
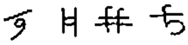
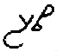
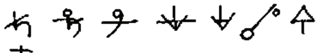
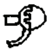
SAND CUPEL *Alc.* GESSMANN 1906 

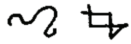
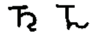
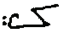
SANGUINE See AIR and TEMPERAMENTS

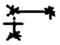
SAP *Alc.* BERTHELOT 1885 records a sigil from Greek alchemical texts which refers specifically to the 'juice of plants':

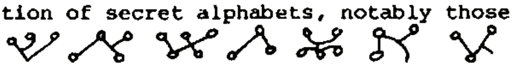
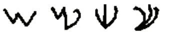
SAPPHIRE *Mag.* SIGNA 17C

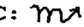
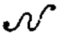
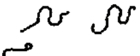
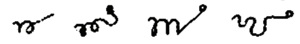
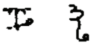
SAVIOUR *Occ.* Sigil given in SCHEIBLE 1848, probably as an alternative for the *Salvator*, CHRIST: 

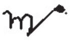
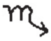
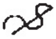
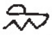
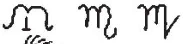
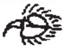
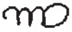
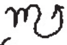
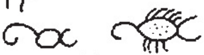
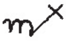
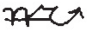
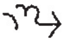
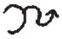
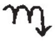
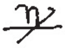
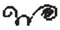
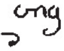
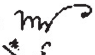
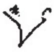
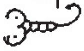
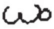
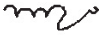
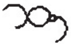
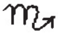
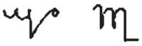
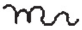
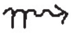
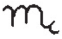
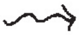
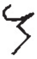
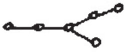
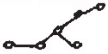
SATURN *Ast.* Modern sigil derived ultimately from the Graeco-Byzantine tradition, as preserved for example in BERTHELOT 1885 (below), through the mediaeval, as for example in SCOT 15C to the printed form in HYGINUS 1482:
AGRIPPA 1531 traces its form to the scythe, but this graphic etymology is suspect, as the various early forms of the sigil indicate. LEO 1914 says of the sigil that it was originally *'the cross over the semi-circle'* and is *'the symbol of the soul bound by the form'*.
Ancient Egyptian: BERLIN 42AD □
Graeco-Byzantine: OMONT 1894 BERTHELOT 1885
NEUGEBAUER 1959
Mediaeval: ALCHYMICAL 14C CONJURATION 14C 
THESAURUS 14C RAGOR 1474 
SCHEMA 15C D'AILLY 1490 
BERNARD 15C BONATTI 15C 
CAMPANUS 15C  CANONES 15C 
DOMORUM 15C LIBELLUS 15C 
SCOT 15C  SIGNIFICATIONES 15C 
TRACTATULUS 1500 SCHYNAGEL 1500
AGRIPPA 1510  FIRMICUS 1510 
ALCHYMIA 1563  DARIOT 1557
TAISNIER 1559 BLUNDEVILLE 1594
BLUNDEVILLE 1602 HOROSCOPE 1614
LILLY 1647 HEYDON 1650
KIRCHER 1655 MONTE-SNYDERS 1663
TABLE 1676 MAGICI 17C 
SHELTON 17C  WELLING 1735 
GEHEIME 1785 PYTHAGORAS 18C
STRAGGLING 1824 ZADKIEL 1835

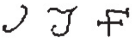
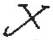
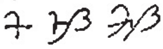
LUEDY 1928  RUDHYAR 1970 
CAPPELLI 1949 gives a mediaeval short-form:
CARBONELLI 1925 records a mediaeval sigil:
LUEDY 1928 records a sigil from the Syrian astrological tradition:
Since the alchemical term LEAD is synonymous with *Saturn*, any of the sigils recorded under this name may be used to denote the planet.
See also CARCER, SPHERE and SPIRIT OF SATURN

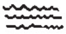
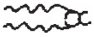
SCHETHALIM *Mag.* Sigil and name given by HEYDON 1664 to represent the letter S in secret writing called 'Alphabet of Angels and Genii':  In spite of the plural form, the name is intended to apply to one spirit, and may in fact be confused with *Shetel*.

SCHIN *Occ.* The 21st letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivatives and alternative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:  WIRTH 1927 equates *Schin* with the WORLD ARCANUM of the Tarot pack, and records the forms by which the letter developed in the sequence  the origin of which he sees in the idea of 'tooth', though it is more likely that the letter was derived from the Egyptian hieroglyph with the pictorial value of 'wood' or 'twig' - see JENSEN 1970.

SCORPIO *Ast.* Sigil for the zodiacal sign of the 'Scorpion'. The printed version is derived ultimately from the mediaeval tradition, as for example in SCOT 15C but this form may have been taken from the Graeco-Byzantine tradition (see NEUGEBAUER 1959 below).
The modern manuscript form frequently differs from printed forms, as in FOOTE 17C: 
AGRIPPA 1531 tells us that the sigil was based on the shape of the Scorpion's sting, though both the Egyptian demotic forms, and the occult tradition (see for example BLAVATSKY 1888) would suggest a derivative from a pictograph of a serpent.
Ancient Egyptian: STOBART 2C  SPIEGELBERG 1911 
Graeco-Byzantine: NEUGEBAUER 1959 
Mediaeval: DIGBY 12C GRAMMATICA 13C 

ALCHYMICAL 14C 
CONJURATION 14C 
LEUPOLDI 14C
ASTROLOGICAL 15C
QUADRANTIS 15C 
LAMBECIUS 1500 
AGRIPPA 1510 
DARIOT 1557 
MARY 16C 
HEYDON 1650 
COLEY 17C
LUCCA 17C 
WELLING 1735 
PYTHAGORAS 18C 
STRAGGLING 1824 
WIRTH 1927 
PERRY 1971 
ASTRONOMICAL 1400 
JANUA 14C 
MANSIONIBUS 1482 
BONATTI 15C 
TABLES 15C 
SCHYNAGEL 1500
GAURICUS 1539 
BLUNDEVILLE 1594 
SMITH 16C 
HIBNER 1651 
FOOTE 17C 
MAGICI 17C 
MAGIE 18C 
SIBLY 1790 
RAPHAEL 1903 
NEROMAN 1937 
LUEDY 1928 records a sigil from the Syrian astrological tradition: 
LEUPOLDI 14C gives the sigil  for the *constellation* Scorpio, while AGRIPPA 1510 records the variant form: 
See also SPIRIT OF SCORPIO

SCRUPULUS *Alc.* A measure of 20 grains.
VALENTINE 1671
SIGNA 17C
GESSMANN 1906 
CAPPELLI 1949 records mediaeval sigils for *five scrupuli:*  and for *half scrupulus:* for which GESSMANN 1906 records: 

SEA *Occ.* BERTHELOT 1885 records two sigils from Greek alchemical texts, one of which refers to ordinary sea  the other referring to the idea of an (unspecified) 'sacred sea': 

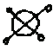
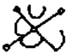
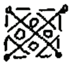
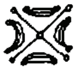
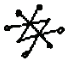
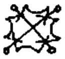
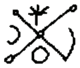
SEAL See LUTATION and PLANETARY SYMBOLS.

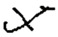
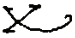
SEAL OF SOLOMON *Occ.* One of the most common devices of occult symbolism, for which a wide number of different explanatory accounts has been given. A form is recorded in SCHRIRE 1966: ✡
An exoteric explanation for this form is related to the theory of the *four elements* and the corresponding *fifth element (quintessence)* which according to the esoteric tradition underlie the sensible world of appearance: thus the four 'visible' elements commingle around the invisible 'centre' of the fifth element:

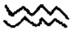
Ascending elements *FIRE* 🜂
AIR 🜁
COMBINE: ✡
Descending elements *WATER* 🜄
EARTH 🜃

However, see also SENARY, and the remarks on the derived sigil and its esoteric connexion with the Chain of Being, which relates to the ancient order of the planetary spheres, in the *Introduction* to this *DICTIONARY*. See also HEXAGON.

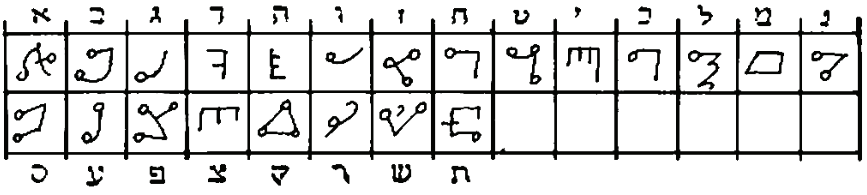
SEALS OF PLANETS *Occ.* A large number of sigils traditionally called *seals* have been preserved, though under a wide variety of names - see for example the forms given under MYSTERIOUS SIGILS and PLANETARY SYMBOLS. The following variants are derived from the mediaeval tradition, as recorded by AGRIPPA 1531, but it is to be noted that they are sometimes confused with the *Intelligencies* and *Planetary Spirits* given in the same source and in derivatives.

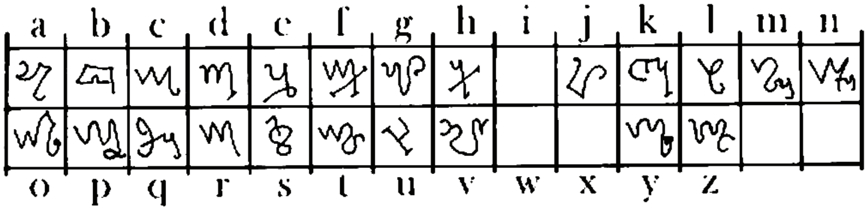
Jupiter: 
Mars: 
Mercury: 
Moon: 
Saturn: 
Sun: 
Venus: 

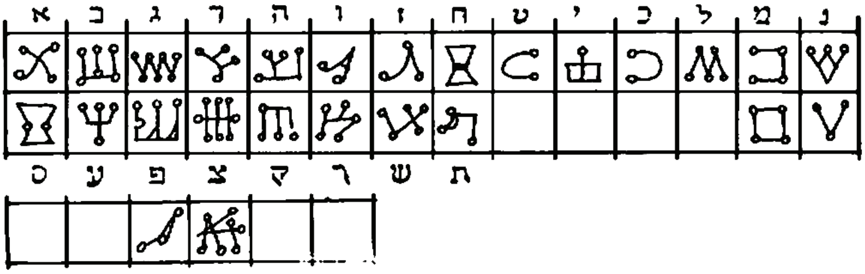
SEASALT *Alc.* SOMMERHOFF 1701 
GESSMANN 1906 
But see also SALT WATER

SEAWATER *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition  which has nothing to do with the astrological sigil for AQUARIUS.

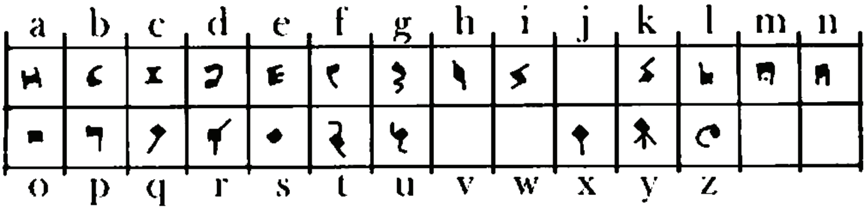
SECRET SCRIPTS *Occ.* An enormous number of secret alphabets have been recorded in the occult and hermetic tradition, very many of them of a somewhat dubious value, but a few of them used in the occult literature and in various artforms. Some of these alphabets are merely bowdlerised versions of genuine historic alphabets (see for example SAMARITAN SCRIPT). The fifty or so scripts recorded in this *Dictionary* have all been collected from occult texts (with the exception of most of the scripts in RUNES), and a great many of them have been derived from cabbalistic and Hebraic sources (see HEBRAIC SCRIPT). The most well known of the Hebraic alphabets are those recorded by AGRIPPA 1531, the so-called TRANSITUS FLUVII, the MALACHIM and the CELESTIAL SCRIPT. The following three are (1) the TRANSITUS FLUVII script, given by WINKLER 1930, (2) a manuscript variant of the THEBAN SCRIPT, from ALCHEMICAL 1579, and (3) from BARTOLOZZI 1675:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

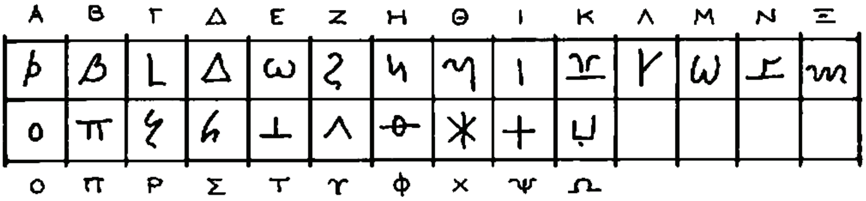

a b c d e f g h i j k l m n
o p q r s t u v w x y z


א
ב
ג
ד
ה
ו
ז
ח
ט
י
כ
ל
מ
נ
ס
ע
פ
צ
ק
ר
ש
ת

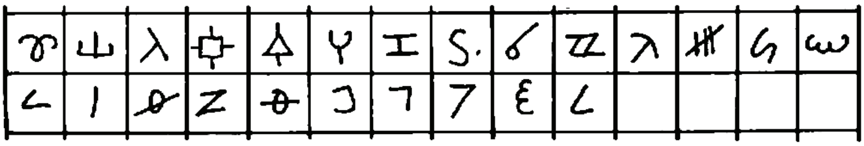
Many non-Hebraic secret scripts - some of them entirely personal and fanciful - have been preserved, a few of them in manuscripts relating to the occult field, as for example the following from MAGICI 17C, in which the nature of the writing pen is itself used as the stylistic base for the script:


a
b
c
d
e
f
g
h
i
j
k
l
m
n
o
p
q
r
s
t
u
v
w
x
y
z

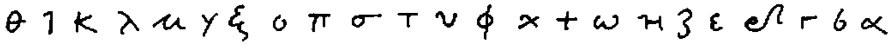
LAMBECIUS 1500 preserves a page of manuscript alphabets relating to the secret or cryptographic tradition, one of which is clearly derived from the Greek alphabet:


A
B
Γ
Δ
E
Z
H
Θ
I
K
Λ
M
N
Ξ
O
Π
P
Σ
T
Υ
Φ
X
Ψ
Ω

and another which may give the appearance of being Greek-derived, but which in fact contains sigils from various sources and historic alphabets:

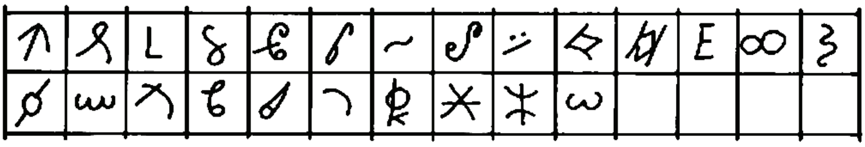


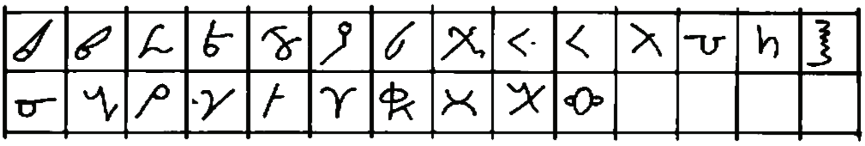
In addition to the fact that the alphabet just recorded is probably derived from different sources, it may well be that it is set out in a sequence which does not reflect the standard alphabetic order in either Greek or Roman, for an adjacent alphabet in the same manuscript (LAMBECIUS 1500) is obviously intended to transpose letters in the standard cryptographic manner:



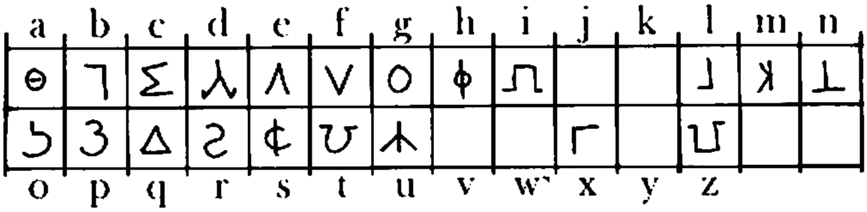
Thus, reading in reverse order one obtains *alpha* α back to *eta* Η and then *omega* ω backwards to *theta* θ This example reveals something of the difficulty attendant upon the reading of such scripts, and even in the collating of the individual letter-forms.

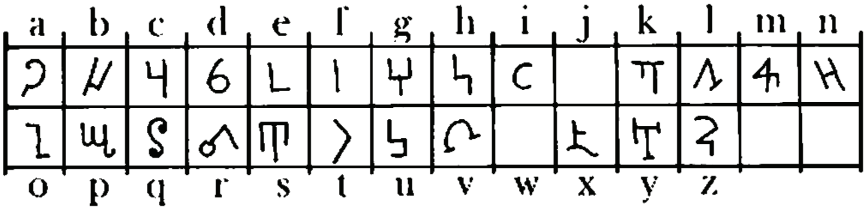
BERTHELOT 1885 records two alphabets which are called the *Hellenic* and *Greek Astrologic*. These are representative of the types, designed for the Greek alphabet but, as tradition shows, adaptable to any other alphabet: the second is properly termed *astrologic* because it incorporates several sigils from the Greek horoscopic art - for example, the first sigil is the common form for the 'sun'.

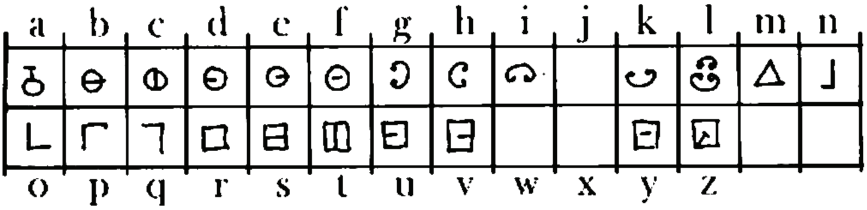




Three further alphabets, all culled from SELENUS 1624, will indicate something of the variety of these cyphers: each of them is taken (in the sequence over) from the occultist writings of della Porta, Trithemius and Maurus:

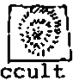






Each of the preceding eleven alphabets has been given mainly as representative of the types of secret scripts - the Hebraic, the Greek and Roman, the personal and the random cyphers (sometimes based on a single alphabet with a volvelle to provide a number of potential alphabets equal to the number of letters in a particular sequence). The main 'traditional' scripts - open secrets, so to speak - recorded within this *Dictionary* are listed as follows: ADAMIC SCRIPT, ALCHEMIST SCRIPT, APOLLONIAN SCRIPT, BABYLONIAN SCRIPT, CANANEAN SCRIPT, CELESTIAL SCRIPT, CHALDEAN SCRIPT, ETRUSCAN SCRIPT, HEBRAIC SCRIPT, INQUISITORIAL SCRIPT, MALACHIM SCRIPT, NOACHITE SCRIPT, ROSICRUCIAN SCRIPT, ROYAL ARCH CYPHER, RUNES, SAMARITAN SCRIPT, SOLOMONIAN SCRIPT, SUPERCELESTIAL SCRIPT, TEMPLAR SCRIPT, THEBAN SCRIPT and TRANSITUS FLUVII.

SECRET WISDOM *Occ.* A sigil given in HERMES 1613 is called the

Quadrangle of the Secret Wisdom  given as one of a series of graphic structures related to occult ideas. The sigil has a multi-layer significance, but is virtually illustrative of the text attributed to Aristotle by the alchemists: *Divide the alchemical stone into the four elements, rectify these, then conjoin them as one: in the whole you will have the Magisterium.*

SECUNDADEIS See PLANETARY SPIRITS

SELENITE Alc. BERTHELOT 1885 records two sigils from the Greek alchemical tradition:

SEMI-SEXTILE Ast. Most of the sigils for this aspect of 30 degrees are truncated forms of the SEXTILE.

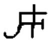
PEARCE 1879 SIMMONITE 1890
DE GIVRY 1931 DE VORE 1947
HADES 1967

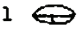
SEMI-SQUARE Ast. This aspect of 45 degrees is sometimes called the *semi-quartile*, and all the most commonly used sigils are derived from that used for the SQUARE.

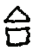
ZADKIEL 1849 PEARCE 1879
SIMMONITE 1890 DE GIVRY 1931
DE VORE 1947 HONE 1951

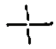
SENARY *Occ.* Sigil given by BLAVATSKY 1888 intended to show the commingling of the three (philosophical) fires with the three (philosophical) waters, *'whence results the procreation of the elements of all things'*. BLAVATSKY 1888 claims that it is wrongly called the *Seal of Solomon*, and adduces argument as to why the sigil, with a central dot, is a *decad:*
See SEAL OF SOLOMON.

SENSORY *Occ.* A modern sigil given by CIRLOT 1962 as 'sensory, anthropomorphic principle': This view of the sigil does in fact find some support in the occult tradition, as for example in AGRIPPA 1531, STEINER 1904 and SUCHER 1970.

SEPARATE *Alc.* The sigil is intended to denote the verbal sense of the word in ALCHEMICAL 17C: 

SEPARATION *Alc.* MICHAELSPACHER 1616 gives the sigil  next to the sign or constellation Scorpio, either to symbolise the alchemical process of *Separation*, or (less likely) the alchemical *Sulphur*.

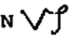
SEPTENARY MAN *Occ.* Sigil given by BLAVATSKY 1888 to represent the image of the seven principles within man, the assumption being that the *senary* is symbol of physical man (the six dimensions of all bodies) plus the immortal soul, which is symbolised in the seven points of the sigil:  The triangle is symbolic of the three 'higher spiritual beings of man - those human principles still capable of development, called in theosophical parlance *Atma*, *Buddhi* and *Manas*. The square represents those spiritual bodies which have been developed, if not yet controlled; the 'principle of animal desire' the *Kama-rupa*, the 'vehicle of life' the *Linga-sarira*, the power productive of vital phenomena, which is the *Prana*, and the physical body itself, which is built up from substances formed and moulded over the *Linga-sarira* by the action of *Prana*. BLAVATSKY 1888 develops many parallelisms between the triad and the quaternary of this sigil, but broadly speaking the triad represents the cosmic or spiritual element (the upper Sephirothal) whilst the Quaternary, which emanates from the triad, symbolises the 'Heavenly Man', the sexless Adam-Kadmon, who may become a septenate 'by emanating from itself the additional three principles. But see also HEXAGON.

DEE 1564 makes of the simple cross a *septenary* from the addition of *three* (two lines and an intersection) and *four*  (the four arms of the cross), which is clearly intended to link with the occult septenary of man's spiritual nature, seen either as the combination of the body (four elements) with the three spiritual principles of what would in modern occultism be termed the etheric, astral and ego, or as the image of man related to the planets in his present state, along with his future spiritual development. DEE 1564 argues in a special graphic logic that the cross is at once the numerates:

ONE: + The cross alone.
TWO: — | Two lines.
THREE: +· Two lines plus the point of intersection.
FOUR: —¦— The four arms of the cross.

The addition of 1, 2, 3 and 4 gives 10. The multiplication of the first triad with the second senary gives 21 (3 x 7) - this argument is related to the alphabet of the Elizabethan because the cross (X) is the 21st letter.
See also DEITY

SEPTILE *Ast.* Sigil for the aspect of 51 degrees, 25 minutes, given by MEYER 1974:

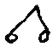
SERAPHIM *Ast.* SUCHER 1975 appears to link the sigil for CAPRICORN  with the *Sphere of the Seraphim,* which are traditionally associated with the spheres beyond that of Saturn, most frequently with the stellatum, or with the zodiac.
See SPHERE OF SATURN

SESQUIQUADRATE *Ast.* The pure sigils for this aspect of 135 degrees are formed from the union of a 'square plus half a square', since the aspect relates to the addition of a pure SQUARE with a SEMI-SQUARE.

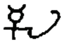
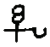
ZADKIEL 1849
DE GIVRY 1931
HADES 1967
PEARCE 1879
DE VORE 1947
HONE 1951

SESQUIQUINTILE *Ast.* SIMMONITE 1890 Y

SETON See SPHERE

SETTING *Ast.* CROSLAND 1962 records the Greek sigil 

SEVEN FORMS OF SPIRIT See CLAVIS and SEVEN METALS

SEVEN METALS *Alc.* GESSMANN 1906 gives a single sigil  (for which LUEDY 1928 gives the variant ), but the seven metals of alchemy are COPPER (see also VENUS), GOLD (see also SUN), IRON (see also MARS), LEAD (see also SATURN), QUICKSILVER (called also MERCURY), SILVER (see also MOON) and TIN (see also JUPITER). The most frequently used forms of the modern sigils for these metals (planets) are:

COPPER ♀

GOLD ☉

IRON ♂

LEAD ♄

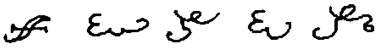
QUICKSILVER ☿

SILVER ☾

TIN ♃

See also CLAVIS

SEXES See ORIGIN

SEXTARIUS *Alc.* GESSMANN 1906 

SEXTILE *Ast.* OMONT 1894 records a sigil from the Greek alchemical tradition for this astrological aspect of 60 degrees:

KALENDAR 15C

SCALIGER 15C

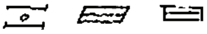
SIGILLIS 17C

GESSMANN 1906

DE VORE 1947

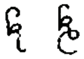
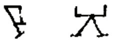
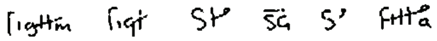
SEXUAL ENERGY *Occ.* A sigil which is in fact a variant form for MARS is linked in an alchemical figure of the microcosm with the sexual parts, presumably to signify the earth-bound, or demonic, nature of the sexual energies, in VALENTINE 1645:

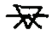
In a similar manner, the sigil for the MOON is placed over the sexual parts in FLUDD 1617, the purpose being to link the sexual energies with the sublunar demonic forces:

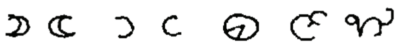
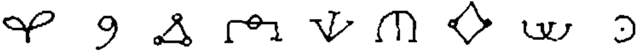
SHEET *Alc.* A sigil which appears to be used to designate sheet or leaf metals, given by GESSMANN 1906: 

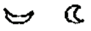
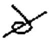
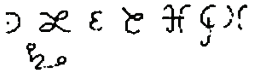
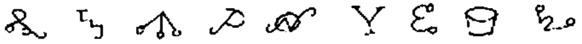
SIDUS FORTUNAE *Ast.* Sigil for the 24th of the mediaeval lunar mansions, which is called *Al Sa'd al Su'ud* in the Arabian system, given in MANSIONES 14C:

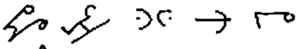
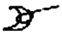
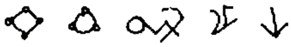
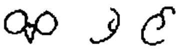
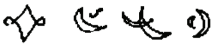
SIDUS PARVUM *Ast.* The *Sidus Parvum Lucis Magnae*, sixth of the mediaeval lunar mansions, called *Al Han'ah* in the Arabian system, given by MANSIONES 14C:

SIGIL *Occ.* CONJURATION 14C  But see also CHARACTER.
DIDEROT 1763 
CHASSANT 1884 records various mediaeval short-forms for the latin singular and plural: 
For the *Sigil Hermeticum* see HERMETIC SIGIL.
See also PLANETARY SYMBOLS and SEALS OF PLANETS

STILEX *Alc.* SHELTON 17C gives whilst SCHEFFERS 1775 records the sigil  for *Terra Silicea*, and SHELTON 17C gives for *Silices usti* - but see BURNED PEBBLE and STONE

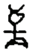
SILVER *Alc.* Since within the alchemical tradition the term 'silver' is synonymous with the astrological MOON, all the sigils for the *planet* may be used also to signify the *metal*. SOMMERHOFF 1701 records several sigils under *Argentum*, all of which may be used to denote the many hermetic names, such as *corpus album, fermentum album, lumen minus, Mater, Diana, uxor odorifera* and so on: 

The following sigils appear to have been intended specifically for the metal.

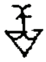
BERTHELOT 1885 records sigils from the Graeco-Byzantine astrological tradition: 
THESAURUS 14C  ALCHYMIA 1563 
WORLIDGE 1651 

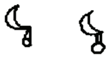
SHELTON 17C  ALCHEMICAL 17C 
DIDEROT 1763 DALTON 1808
GESSMANN 1906  LUEDY 1928
SCHNEIDER 1962  SHEPHERD 1971 

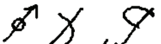
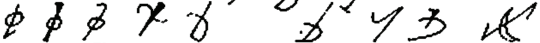
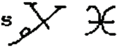
SILVER FILINGS *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

SILVER LEAF *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition: GESSMANN 1906

SILVER MERCURY *Alc.* ALCHEMICAL 17C
SHELTON 17C 

SILVER OIL *Alc.* SHELTON 17C  GESSMANN 1906

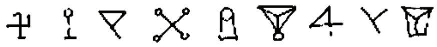
SILVER ORE *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

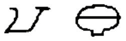
SILVER PAINT *Alc.* SOMMERHOFF 1701 gives several sigils for *argentum musicum* or *argentum pictorium*: 
GESSMANN 1906 
SCHNEIDER 1962 gives  for *argentum musicum*

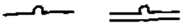
SILVER SOLDER *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition:

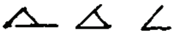
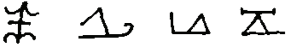
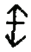
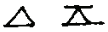
SILVER SPIRIT *Alc.* SHELTON 17C

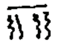
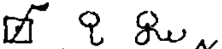
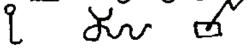
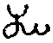
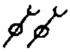
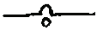
SILVER SPLINT *Alc.* GESSMANN 1906
See also SILVER FILINGS

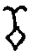
SKILLET *Alc.* A name given to a form of TIGILLUM, for which GESSMANN 1906 records several mediaeval sigils: 

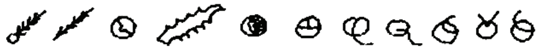
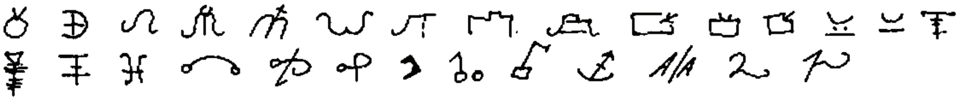
SKULL *Alc.* DIDEROT 1763 gives the following specifically for 'human skull': 
Sometimes CAPUT MORTUUM is confused with *skull*, though properly this is the undifferentiated residual powder at the end of an alchemical process, much as the skull is itself the undifferentiated remnant at the end of the alchemical process of life.

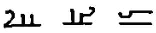
SKY *Occ.* BERTHELOT 1885 records two sigils from Greek alchemical texts which refer both to the physical sky as well as to the 'Heaven' as home of the Gods, the incorruptible domain in the Aristotelian sense: 

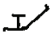
SLOW HEAT *Alc.* SIGNA 17C 
SOMMERHOFF 1701 
LUEDY 1928  SCHNEIDER 1962 
See GRADES OF FIRE

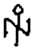
SMOKE *Alc.* SHELTON 17C  SIGNA 17C
SOMMERHOFF 1701 
GESSMANN 1906 
LUEDY 1928 
BERTHELOT 1885 gives a sigil from the Greek alchemical tradition for smoke  in addition to one for *aetherial smoke* whch may be related to the etheric phenomena of modern occultism: 
See CELESTIAL VAPOUR

SOAP *Alc.* WORLIDGE 1651 VALENTINE 1671
DIDEROT 1763 GESSMANN 1906 

SOAPSTONE *Alc.* GESSMANN 1906 


SODA *Alc.* DIDEROT 1763  DALTON 1808

GESSMANN 1906 

BERTHELOT 1885 records a few sigils from the Greek tradition:


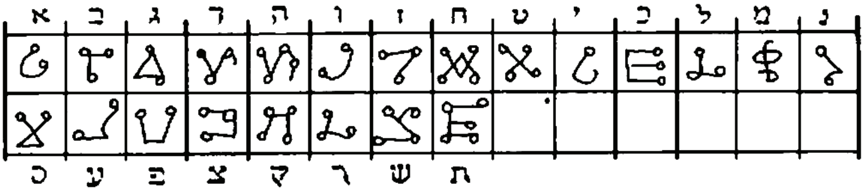
SOL See SUN

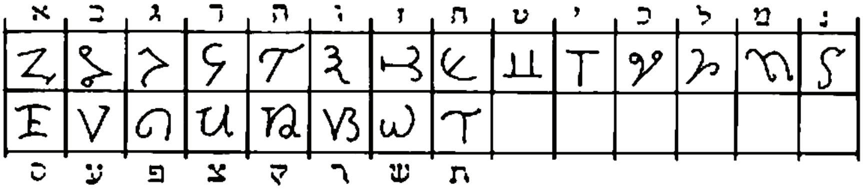
SOLAR *Ast.* OMONT 1894 records a sigil from the Greek astrological tradition:
But see also SUN.

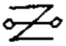
SOLAR SYSTEM *Ast.* LEO 1914 gives the sigil which is said to symbolize *'both the centre and the circumference of the solar system'*. From this sigil he derives the form for *light and dark* (see LIGHT), which is unfortunately like the occult sigil for DEATH, from the Greek *thanatos*. But see also DEITY for a sigil derived from the theosophic tradition within which LEO 1914 worked.

SOL MERCURII *Alc.* ALCHEMICAL 17C

SOLOMONIAN SCRIPT *Alc.* A number of secret scripts have been preserved in the occult tradition under this general name, of which the two below are given by VIGNERE 1586:

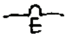
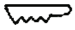

א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

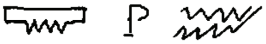

א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

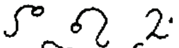
SOLSTICES *Occ.* BLAVATSKY 1888 gives the sigil  as representing the 'cross of the two equinoxes and the two solstices placed within the figure of the earth's path'.

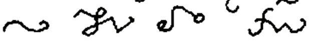
See also EQUINOX

SOLUTIO *Alc.* The original connotation of *resolving* or *setting free* or *dissolving* appears to have stayed within certain alchemical contexts, but in a few cases the term is used of the power to release subjects from malignant magical influences. The following sigils are, however, almost certainly restricted to the earier alchemical meaning.

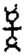
ALCHEMY 1650  ALCHEMICAL 17C 

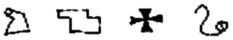
SOMMERHOFF 1701 

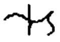
SOLVERE *Alc.* LUEDY 1928 

SCHNEIDER 1962 

See SOLUTIO.

A sigil recorded by GEHEIME 1788 is intended to designate the first part of the alchemical process of *solve et coagulo:* The second process is accorded the sigil: 

SOOT *Alc.* GESSMANN 1906 

SORATH *Geo.* Sigil supposed by HEYDON 1664 to be that for the 'geomantic spirit', the ruler of FORTUNA MINOR and FORTUNA MAJOR, but in fact a poor (reversed) copy of that given by AGRIPPA 1531 as ruling spirit of the Sun: 

SORCERY See KALI YUGA.

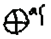
SOUL *Occ.* LEO 1914 follows the hermetic tradition and links the sigil for the Moon with the *soul*, as symbol of *'that which is neither wholly spiritual nor wholly material, but partakes of the nature of both, and is the connecting link between the spirit and the physical* *body'*. HONE 1951 follows in the same theosophic tradition, and gives the sigils relating to the astrological context. Sometimes the use of a sigil suggests that the denotation is in fact confused with the word SPIRIT, as for example in AUREUS 1613, who gives the form for *sulphur or soul*.

Within a strictly religious context, CHASSANT 1884 gives a short-form for the Latin *anima*, of mediaeval derivation:

See also ANIMALIA and SPIRIT-SOUL.

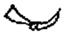
SPANISH WINE *Alc.* DIDEROT 1763

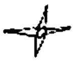
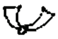
SPHERE *Occ.* A mediaeval short-form is recorded by CHASSANT 1884 for the Latin *sphera*, which does not refer to the body of the planet but to the spiritual area within its orbit:

BERTHELOT 1885 records a sigil from the Greek astrological tradition, intended to refer to the celestial spheres in general: 

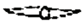
As the entries under specific planets below indicate, it was usual for astrologers to use the sigils which we would now designate to the planetary bodies themselves to denote the spheres. However, ISIDORUS 12C gives the following forms which, since they stand outside the familiar planetary sigillic tradition, may be taken as symbolising the *spheres* which were in later cosmologies confused with the planets:

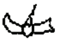
LUNA (MOON)

MERCURIUS 

LUCIFER ('MORNING STAR' VENUS)  *VESPER ('EVENING STAR')* 

SOL (SUN)

SETON (JUPITER) 

SATURNUS 

CROSLAND 1962 records a general form, said to be mediaeval:

SPHERE OF JUPITER *Ast.* In the mediaeval astrological system, this sphere is associated with the *Dominions* or *Kyriotetes*, linked with the idea of Virtue or Justice - but see the entry on SPHERE, above. Working from the mediaeval forms, BRAHE 1582 gives the planetary sigil ♃ but any of the forms for JUPITER could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler ZACHARIEL. But see also SPIRIT OF JUPITER.

SPHERE OF MARS *Ast.* In the mediaeval astrological systems, this sphere is associated with the *Virtues* or *Virtutes*, the *Dynamis* of the Dionysian system. BRAHE 1582 gives a standard planetary sigil for the sphere ♂ but any of the forms for MARS could be used in theory to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler SAMAEL. But see also SPIRIT OF MARS.

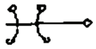
SPHERE OF MERCURY *Ast.* In the mediaeval astrological system, this sphere is associated with the *Archangels,* the tutelary spirits of Nations. BRAHE 1582 gives the standard planetary sigil ☿ but any of the forms for MERCURY could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the sphere, or the named rulers RAPHAEL, OPHIEL or Zadkiel. But see also SPIRIT OF MERCURY.

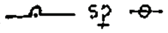
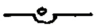
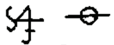
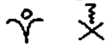
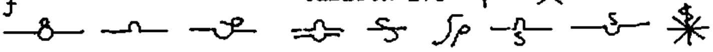
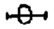
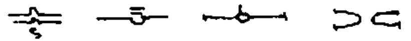
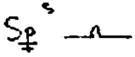
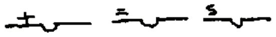
SPHERE OF THE MOON *Ast.* In the mediaeval astrological system, this sphere is associated with the *angels*, the guardian spirits of individual human beings (though the word ANGEL is frequently used in a generic sense for all the different Orders of spiritual beings). BRAHE 1582 gives the standard lunar sigil ☾ but any of the forms for the MOON could in theory be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler GABRIEL. In modern western occultism this sphere is called *karmaloca,* in esoteric Christianity, *Purgatory*. See also SPIRIT OF THE MOON.

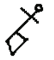
SPHERE OF SATURN *Ast.* In the mediaeval astrological system, this sphere is associated with the *Thrones*, the spiritual beings who mark the end of time. BRAHE 1582 gives the standard planetary sigil ♄ but any of the forms for SATURN could theoretically be used to denote the sphere, as could the sigils for the INTELLIGENCIES who move the spheres, or the named rulers CASSIEL or ORIPHIEL. But see also SPIRIT OF SATURN.

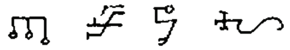
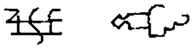
SPHERE OF THE SUN *Ast.* In the mediaeval astrological system, this sphere is associated with the *Powers* or *Exusiai*, whose virtue is that of Prudence. BRAHE 1582 gives the standard modern solar sigil ⊙ but any of the forms used for SUN could theoretically be used, as could the sigils used for the INTELLIGENCIES who move the spheres, or the named ruler MICHAEL. But see also SPIRIT OF THE SUN.

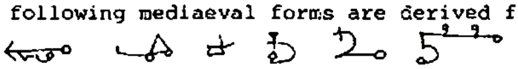
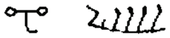
SPHERE OF VENUS *Ast.* In the mediaeval astrological systems, this sphere is associated with the *Archai*, those spiritual beings who rule over the Ages, and sometimes (as in the celestial system outlined by Dante) with the *Principalities*. BRAHE 1582 gives the standard planetary sigil ♀ but any of the forms for VENUS could theoretically be used, as could the sigils for the INTELLIGENCIES who move the spheres, or the named ruler ANAEL. But see also the two different sigils given under SPHERE, and see also SPIRIT OF VENUS.

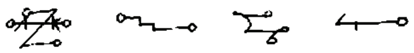
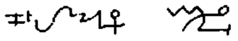
SPICA *Ast.* A late-mediaeval sigil for the binary *alpha Virginis* is given by AGRIPPA 1510, which is in fact a variant on the sigil given for the identical fixed star under the name ACHIMER:  For a study of the graphic nature of this later sigil, see MERCURY 1978. The fourteenth of the mediaeval lunar mansions is sometimes also called *Spica*, being the *Al Simak* of the Arabian astrological system, for which a sigil is given in MANSIONES 14C: · O ··

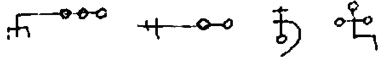
SPIRIT *Occ.* WORLIDGE 1651  CROLLIUS 1612 
VALENTINE 1671  SHELTON 17C 
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 
POISSON 1891  LUEDY 1928 
CHASSANT 1884 records a mediaeval short-form for *spiritus:*

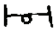
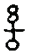
AUREUS 1613 gives the sigil ☿ for 'Mercury or *Spirit*' in the triad of *SOUL* 🜍 *(Sulphur)*, *BODY* □ *(Salt)* ☿ and *SPIRIT*.
In the series of sigils on the descending scale of the *Golden Chain*, HOMER 1723 gives the following sigils:
Incorporeal spirit of the vital world:
Acidic and corporeal spirit of the world: ⦶
Alkaline and corporeal spirit of the world: ⊖
See HOMER'S GOLDEN CHAIN and SPIRITUS MUNDI.
SCHEIBLE 1848 gives the sigil  for *'He conquers by way of the spirit'*.
BLAVATSKY 1877 gives | as the *true monad* - but see also CROSS.
See CLAVIS and SPIRIT-SOUL.

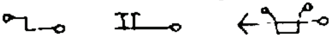
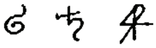
SPIRIT OF AQUARIUS *Mag.* Numerous sigils exist, most of them of rather dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives two sigils for *Gabriel*, *'the angel of Aquarius'*, both forms being mediaeval: 

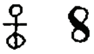
SPIRIT OF ARIES *Mag.* Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives two sigils for *Malchidiel*, 'the angel of Aries', both forms being mediaeval: 

SPIRIT OF CANCER *Mag.* Numerous sigils exist, most of them of rather dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives two sigils for *Muriel*, *'the Angel of Cancer'*, both forms being mediaeval: 

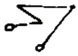
SPIRIT OF CAPRICORN *Mag.* Numerous sigils exist, most of them of dubious importance. The following forms are derived from TRITHEMIUS 1503: 

SPIRIT OF COPPER *Alc.* SHELTON 17C 
GESSMANN 1906 
See also SPIRIT OF VENUS

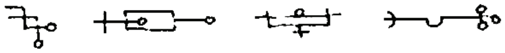
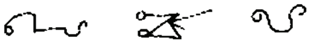
SPIRIT OF GEMINI *Ast.* Numerous sigils exist, most of them of somewhat dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives three sigils for *Ambriel,* 'the angel of zodiacal Gemini': 

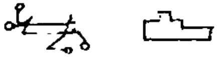
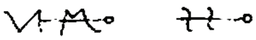
SPIRIT OF GOLD *Alc.* SHELTON 17C
GESSMANN 1906 
See also SPIRIT OF THE SUN

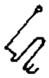
SPIRIT OF IRON *Alc.* SHELTON 17C

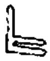
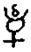
SPIRIT OF JUPITER *Mag.* AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also ZACHARIEL

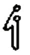
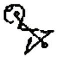
SPIRIT OF LEAD *Alc.* SHELTON 17C

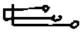
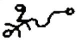
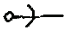
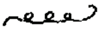
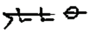
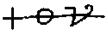
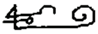
SPIRIT OF LEO *Mag.* Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503: 
The same source gives three sigils for *Verchiel,* the angel of zodiacal Leo: 

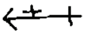
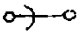
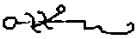
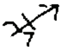
SPIRIT OF LIBRA *Mag.* Numerous sigils exist, most of them of dubious importance. The following forms are derived from TRITHEMIUS 1503:

The same source gives two sigils for *Zuriel,* the angel of zodiacal Libra: 

SPIRIT OF MARS *Mag.* AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also SAMAEL and SPIRIT OF IRON

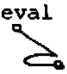
SPIRIT OF MERCURY *Mag.* AGRIPPA 1531 records a mediaeval sigil which is not alchemical, but related to the magical form. Due to frequent copying, this has now become one of the main sigillic forms: 
GESSMANN 1906  See OPHIEL and RAPHAEL

SPIRIT OF THE MOON *Mag.* AGRIPPA 1531 gives two mediaeval sigils which have entered the mainstream of occult symbolism:   These have at times been wrongly copied, as for example in the forms given by RAPHAEL 1879: and such copies have become 'standard' forms. See also GABRIEL

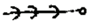
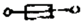
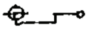
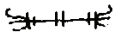
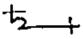
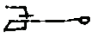
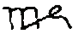
SPIRIT OF PISCES *Mag.* Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503     
The same source gives two sigils for *Babchiel*, the angel of zodiacal Pisces:   See also AMNIXIEL

SPIRIT OF SAGITTARIUS *Mag.* Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503:  
The same source gives two sigils for *Adnachiel*, the angel of zodiacal Sagittarius:  

SPIRIT OF SALT *Mag.* CARRICHTERUS 18C

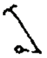
SPIRIT OF SATURN *Mag.* AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also AGIEL, ARATRON, CASSIEL, ORIPHIEL and SPIRIT OF LEAD

SPIRIT OF SCORPIO *Mag.* Numerous sigils exist, most of them of dubious

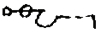
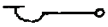
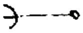
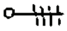
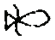
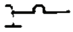
importance. The following mediaeval forms are derived from TRITHEMIUS 1503:     
The same source gives three sigils for *Barbiel*, the angel of zodiacal Scorpio:  

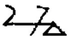
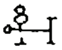
SPIRIT OF SILVER *Alc.* SHELTON 17C
See also SPIRIT OF THE MOON

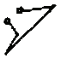
SPIRIT OF SULPHUR *Alc.* CARRICHTERUS 18C

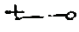
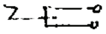
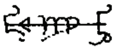
SPIRIT OF THE SUN *Mag.* AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also MICHAEL, OCH and SPIRIT OF GOLD

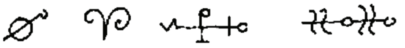
SPIRIT OF TARTAR *Alc.* CARRICHTERUS 18C

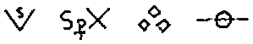
SPIRIT OF TAURUS *Mag.* Numerous sigils exist, most of them of dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503:    
The same source gives three sigils for *Asmodel*, in the guise of the spirit of Taurus:  

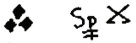
SPIRIT OF TIN *Mag.* SHELTON 17C 
GESSMANN 1906 
See also SPIRIT OF JUPITER.

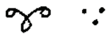
SPIRIT OF VENUS *Mag.* AGRIPPA 1531 gives a mediaeval sigil which has entered the mainstream of occult symbolism: 
See also ANAEL and SPIRIT OF COPPER

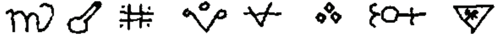
SPIRIT OF VIRGO *Mag.* Numerous sigils exist, most of them of somewhat dubious importance. The following mediaeval forms are derived from TRITHEMIUS 1503:   
The same source gives four sigils for *Hamliel*, the angel of zodiacal

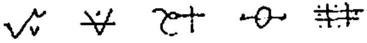
Virgo: 

SPIRIT OF WINE *Alc.* WORLIDGE 1651 

FRANCKLYN 1627 VALENTINE 1671 

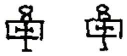
SHELTON 17C  DIDEROT 1763

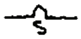
SOMMERHOFF 1701 

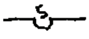
GESSMANN 1906 

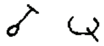
SPIRIT-SOUL *Occ.* SUCHER 1975 links the sigil with *Isis* imagery, along with the graphic ideas expressed in his sigils for SACRIFICE, and with the zodiacal forms for the sign *Taurus: 'To the supreme spiritual "Sun" forces of Life are now added the Moon-like forces of cosmic-existence'*. One takes from this the component sigil as representative of the Cosmic Soul, the sigil ○ as representative of the cosmic spirit. The combined sigil is undoubtedly Rosicrucian in origin, however, though rarely found divorced from a complex setting, and rarely given a specific meaning, though see for example STEINER 1910, where it is accorded a different meaning.

See also AKASHYA and PLUTO

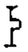
SPIRITUS MUNDI *Occ.* GESSMANN 1906  See HOMER'S GOLDEN CHAIN

SPIRITUS PER ASCENSUM *Alc.* SOMMERHOFF 1701  See SPIRIT

SPIRITUS PER DESCENSUM *Alc.* SOMMERHOFF 1701 
See SPIRIT

SPOONFUL *Alc.* DIDEROT 1763 

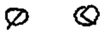
SPRING *Alc.* The sigils given below are used for the Season only.

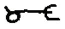
ALCHEMY 1650  SOMMERHOFF 1701

KOCH 1930 ♉

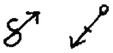
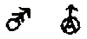
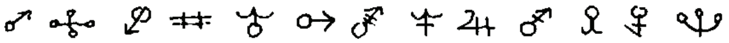
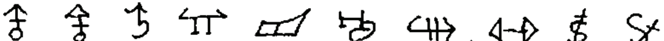
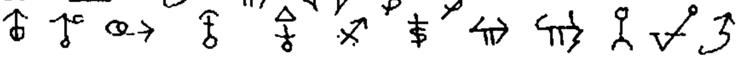
SQUARE *Ast.* Sigils used for the square aspect of 90 degrees, as for

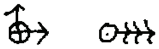
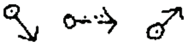
example in the Graeco-Byzantine form preserved by OMONT 1894:
KALANDAR 15C gives a mediaeval example:
See also QUADRATURE

STAGNATED *Alc.* GESSMANN 1906 

STAR *Ast.* OMONT 1894 preserves an example from the Graeco-Byzantine tradition which is still widely used in modern times: even though this form leads to confusion with the sigil for the SEXTILE aspect.
KIRCHER 1655 gives a sigil intended for the plural: 
LUEDY 1928 records a sigil from the Syrian alchemical tradition:
See also FIXED STAR.
The following fixed stars have been accorded individual sigils within the astrological tradition: ALDEBARAN, Algol (see CAPUT ALGOL), Algorab (ALA CORVI), ALPHECCA, Antares (see COR SCORPIONIS), Arcturus (ALTAMECH), CAPELLA, Deneb Algedi (CAUDA CAPRICORNI), PLEIADES, Polaris (see CAUDA URSAE), Procyon (see CANIS MINOR), REGULUS, Sirius (see CANIS MAJOR), SPICA and VULTUR CADENS.

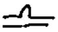
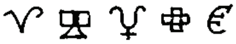
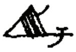
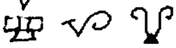
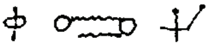
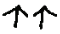
STAR ARCANUM *Occ.* WIRTH 1927 relates this 17th arcanum of the Tarot pack to the Hebraic PE, and accords it the sigil which he claims is a Chaldean hierogram, the *Star of Ishtar*.

STEEL *Alc.* SHELTON 17C 
DIDEROT 1763 
SOMMERHOFF 1701 gives a number of sigils for *chalybs*, an early term for steel: 

GESSMANN 1906 
KOCH 1930

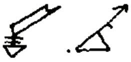
STEEL FILINGS *Alc.* SOMMERHOFF 1701 
DIDEROT 1763 

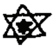
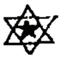
STELLAR INFLUENCE *Ast.* SCHEIBLE 1848

STIBIUM See ANTIMONY

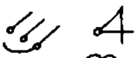
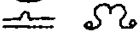
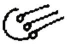
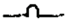
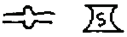
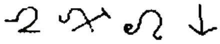
STONE *Alc.* WORLIDGE 1651  VALENTINE 1671
SOMMERHOFF 1701  KIRCHER 1655 
SCHEFFERS 1775
GESSMANN 1906 
SHELTON 17C gives three sigils, though presumably each is related to a particular kind of stone: 
BERTHELOT 1885 records a sigil from the Greek alchemical tradition relating to the plural 'stones'  derived from the Greek *Lithos*.
See also LAPIS

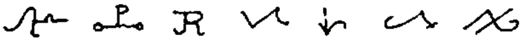
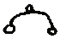
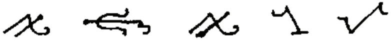
STOPPING See LUTATION

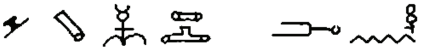
STRATIFICATION *Alc.* DIDEROT 1763 
See also LAYER UPON LAYER

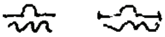
STRENGTH ARCANUM *Occ.* WIRTH 1927 relates this 11th card of the Tarot pack to the Hebraic CAPH, and accords it a sigil which he describes as 'the pentagram described in the hexagram', for which he gives the version:  This is, of course, a hexagram within a hexagram, and the correct sigil should no doubt be: 

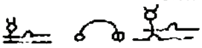
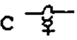
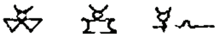
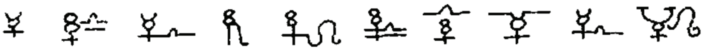
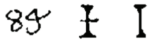
STRONTIAN *Alc.* DALTON 1808

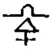
SUBLIMATE *Alc.* The following sigils are generally used for the nounal denotation:
ALCHYMIA 1563 
FRESNE 1688  ALCHEMICAL 17C 
SHELTON 17C  DIDEROT 1763 
The following appear to be used for the verbal:
ALCHEMICAL 17C 

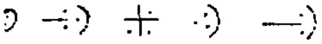
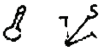
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 

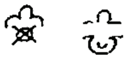
SUBLIMATED ARSENIC *Alc.* GESSMANN 1906 

SUBLIMATED CALAMINE *Alc.* GESSMANN 1906 

SUBLIMATED MERCURY *Alc.* CROLLIUS 1670
ALCHEMICAL 17C  SHELTON 17C 
DIDEROT 1763 
GESSMANN 1906 


SUBLIMATED SULPHUR *Alc.* GESSMANN 1906 

SUBLIMATED WINE *Alc.* ALCHEMICAL 17C 
GESSMANN 1906 

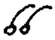
SUBLIMATED ZINC OXIDE *Alc.* DIDEROT 1763 

SUBLIMATION *Alc.* MICHAELSPACHER 1616 gives the sigil next to the sign or constellation Libra, either to symbolise the alchemical process of *sublimation*, or (less likely) alchemical *Roman vitriol*.

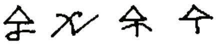
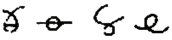
SUBSTANCE *Occ.* WELLING 1735 gives the sigil to represent the tangible universe, the meeting of *Fire* and *Water*, the respective sigils for which are the opposing directions of the simple triangle, representing the upward striving of fire △ and the downward striving of water: ▽

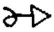
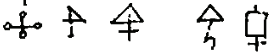
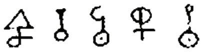
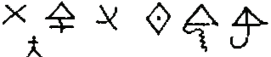
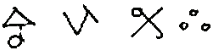
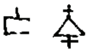
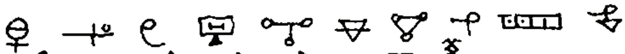
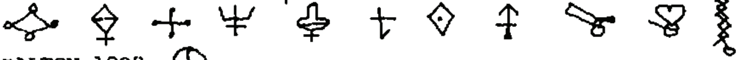
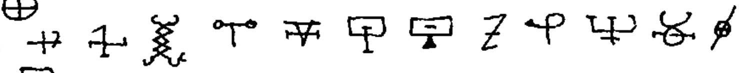
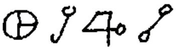
SUCCEDENT *Ast.* DE VORE 1947 [

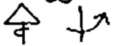
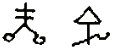
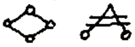
SUFFICIENT *Alc.* Short-form of Latin *quantum sufficii*, given by ALCHEMICAL 17C: qS

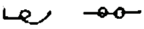
SUGAR *Alc.* SIGNA 17C 
DIDEROT 1763 GESSMANN 1906

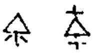
SUGAR OF LEAD *Alc.* GESSMANN 1906

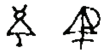
SULPHUR *Alc.* Very many sigils exist, of which those given below are merely the most common. CARBONELLI 1925 reproduces four of the most frequently used in post-mediaeval documents:  BERTHELOT 1885 gives a few sigils from the Greek alchemical tradition for ordinary *sulphur*  for *unburned sulphur* and *natural sulphur:*

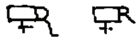
THESAURUS 14C ONOMASTICUM 1574 
ALCHYMIA 1563  VALENTINE 1671 
ALCHEMICAL 17C  ALCHEMY 1650 
SHELTON 17C 
SOMMERHOFF 1701 

DALTON 1808
GESSMANN 1906 
SHEPHERD 1971
SOMMERHOFF 1701 gives the sigils  for *sulphur verum*.
See also BRIMSTONE.

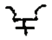
SULPHUR NIGRUM *Alc.* CROLLIUS 1612
ALCHEMICAL 17C SOMMERHOFF 1701
DIDEROT 1763  GESSMANN 1906 
SCHNEIDER 1962 
See also BRIMSTONE

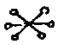
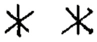
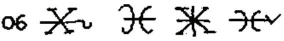
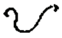
SULPHUROUS MATTER *Alc.* BERTHELOT 1885 records two sigils from the Greek alchemical tradition: 

SULPHUR PHILOSOPHORUM *Occ.* CROLLIUS 1612
CROLLIUS 1670 SHELTON 17C 

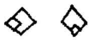
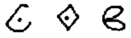
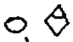
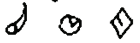
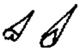
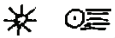
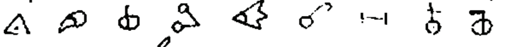
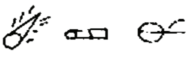
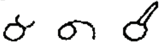
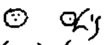
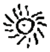
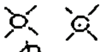
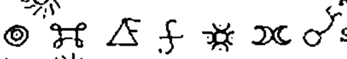
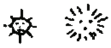
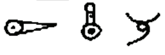
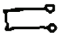
DIDEROT 1763 gives two variants for *Sulphur of the Prophets:* 

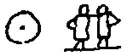
SULPHUR TARTARI *Alc.* GESSMANN 1906 

SULPHUR VIVUM *Alc.* VALENTINE 1671 

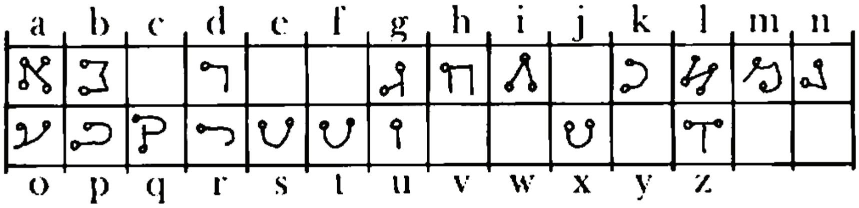
SUMMER *Occ.* ALCHEMY 1650 
SHELTON 17C  GESSMANN 1906 
KOCH 1930 

SUN *Ast.* The common sigil used in modern times, the encircled dot ☉ was introduced during the Italian Renaissance (see SOLAR 1978) from the esoteric Christian tradition. Prior to that, in both alchemical and astrological texts the sun was symbolised by means of one or other of the Graeco-Byzantine sigils, most usually the which is presumably a derivative of the short-form *helios*.

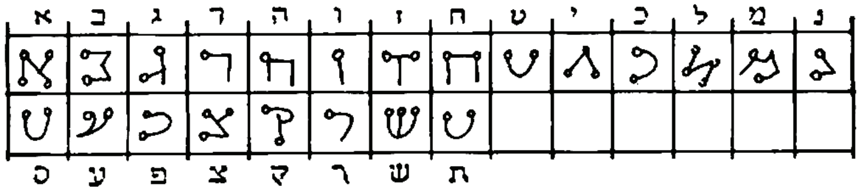
Graeco-Byzantine: NEUGEBAUER 1959
ALCHYMICAL 14C CONJURATION 14C 
THESAURUS 14C RAGOR 1474 
BERNARD 15C 
BONATTI 15C  DOMORUM 15C
LIBELLUS 15C SIGNIFICATIONES 15C
SCOT 15C AGRIPPA 1510
FIRMICUS 1510  AGRIPPA 1531
ALCHEMICAL 1555  SCALIGER 15C
ALCHEMICAL 17C  
ALCHEMICAL 1579  HOROSCOPE 1614 
PLANETS 1617  RANDALL 1694 
SHELTON 17C  SIGILLIS 17C
SIBLY 1790  CARBONELLI 1925 (mediaeval) 
LUEDY 1928 gives  and also records a sigil from the Syrian astrological tradition:
See also GOLD, a term used synonymously with Sun in many alchemical texts. See also MICHAEL, SORATH and SPIRIT OF THE SUN

SUN ARCANUM *Occ.* WIRTH 1927 relates this 19th arcanum of the Tarot pack to the Hebraic KOPH. Since the astrological associations of the card include the Sun and zodiacal Gemini, WIRTH 1927 gives the sigils  the latter of which corresponds more to the iconography of the card than to any zodiacal tradition.

SUPERCELESTIAL SCRIPT *Occ.* One of the numerous alphabets from occult sources, given by RIVIERE 1938 alongside a Roman alphabet:


a b c d e f g h i j k l m n
o p q r s t u v w x y z

If this alphabet is translated liberally back into its original Hebraic equivalent, then it will be seen to closely resemble the CELESTIAL SCRIPT used by occultists:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

See also HEBRAIC SCRIPT and SECRET SCRIPTS

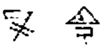
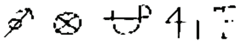
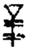
SWASTIKA *Occ.* In her study of the ancient symbolic language, BLAVATSKY 1888 says that *'few world symbols are more pregnant with real occult meaning than the Swastika':* It represents the four cardinal points, the Zenith and the Nadir, and is thus a SENARY, and might reasonably be used as a sigil for the ZODIAC, if not for the horoscope chart. The initiated may trace its form according to BLAVATSKY 1888 *'the relation of the Seen and the Unseen'*. In the Macrocosmic work it is called the *'Hammer of Creation'* and *'refers to*

the continual motion and revolution of the invisible Kosmos of Forces'. It points to the cycles of Time of the world's axes and their equatorial belts: *'the two lines forming the Swastica meaning Spirit and Matter, the four hooks suggesting the motion in the revolving cycles'*. Applied to the *Microcosm* it depicts man between heaven and earth, the right hand being raised at the end of the horizontal arm, the left pointing to the Earth. It is, insists BLAVATSKY 1888, *'at one and the same time an Alchemical, Cosmogonical, Anthropological and Magical sign, with seven keys to its inner meaning'*.
See also ORIGIN, WHEEL OF FORTUNE and WORLD ARCANUM

SWELLING *Alc.* Used in the sense of 'tumour'.
FRANCKLYN 1627 SHELTON 17C

SYZYGY *Ast.* OMONT 1894 records a sigil from the Greek astrological tradition:
See *Introduction*, and also both FULL MOON and PREVIOUS SYZYGY.

T

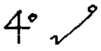
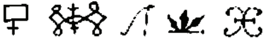
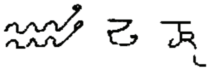
TALC *Alc.* VALENTINE 1671 SHELTON 17C
DIDEROT 1763  GESSMANN 1906 
KOCH 1930 

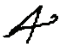
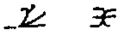
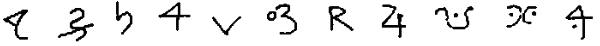
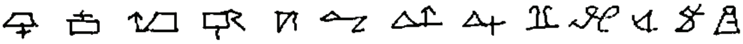
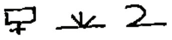
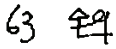
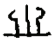
TAO *Occ.* Name and sigil given by STEINER 1906 as *'the language of Nature':* This sigil is of course derived from the ANKH.

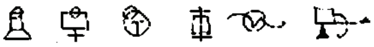
TAPHTHARTHARATH *Geo.* Supposed by HEYDON 1664 to be a geomantic spirit, ruler of *Albus* and *Conjunctio*:

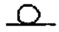
TAROK *Occ.* Sigil and name given by STEINER 1906 and said by him to be *'known to the Initiates of the Egyptian Mysteries':*
See TAU.

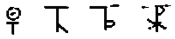
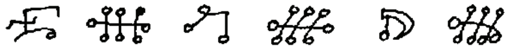
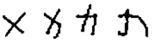
TAROT *Occ.* The sigils used by WIRTH 1927 in connexion with his attempt to relate the Tarot arcana to the cabbalistic tradition are given under separate headings as follows: CHARIOT, DEATH ARCANUM, DEVIL ARCANUM, EMPEROR, EMPRESS, FOOL ARCANUM, HANGING MAN, HERMIT, HOUSE OF GOD, JUDGEMENT, JUGGLER, LADY POPE, LOVERS ARCANUM, MOON ARCANUM, POPE, STAR ARCANUM, STRENGTH ARCANUM, SUN ARCANUM, WHEEL OF FORTUNE, WORLD ARCANUM. See also HERMETIC TETRAD

TARTAR *Alc.* ALCHYMIA 1563 
WORLIDGE 1651  ALCHEMY 1650 

VALENTINE 1671  FRESNE 1688 
ALCHEMICAL 17C 
GESSMANN 1906 
CARBONELLI 1925  LUEDY 1928 
KOCH 1930 

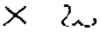
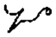
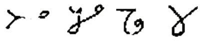
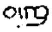
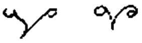
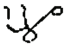
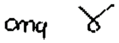
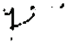
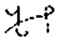
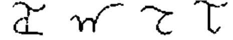
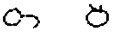
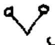
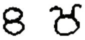
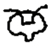
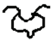
TARTAR SALT *Alc.* GESSMANN 1906 
See also SAL TARTARI and TARTAR.

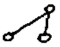
TAT *Occ.* An Egyptian hieroglyph, given in sigillic form by SHEPHERD 1971 as meaning *myriad:* 

TAU *Occ.* Claimed by many scholars to be the earliest form of the CROSS, though BLAVATSKY 1877 traces its occult meaning to a combination of Greek letter and Arabic number, giving it as a *'symbol of life, and of life eternal: of earthly life, because (gamma)* *is the symbol of the Earth (Gaia), and of "life eternal" because the figure 7 is the symbol of the same life linked with the divine life:* *plus 7 equals*
TESTA 1962 records some of the early Christian forms: 
GETTINGS 1978 traces the use of the sigil in certain architectural and artistic forms:
BLAVATSKY 1888 derives the sigil from the *Tau*, perhaps in error, and calls it the 'Astronomical Cross of Egypt'.
The *Tau* is also the 22nd letter of the Hebraic alphabet (see HEBRAIC SCRIPT), and many derivatives have been given for the letter within the tradition of secret alphabets - notably those collected by BARTOLOZZI 1675: 
WIRTH 1927 equates the card and letter form with the FOOL ARCANUM of the Tarot pack, and traces the graphic forms  back to the idea of CROSS. As JENSEN 1970 shows, the *Tau* may be traced back to an Egyptian hieroglyphic with the pictorial value of the 'sign of Life', the Egyptian ANKH:

TAURUS *Ast.* Zodiacal sign of the *Bull*. The printed version of the sigil is derived from the late-mediaeval manuscript tradition, which links with one of the forms used in the Graeco-Byzantine - see as example, HYGINUS 1482:

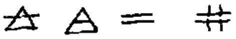
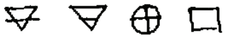
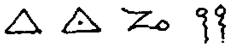
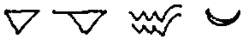
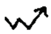
The form is said by AGRIPPA 1531 to be based on the shape of the bull, horns, but the derivation from the earlier tradition would appear to deny this: see for example GETTINGS 1978.

Ancient Egyptian: STOBART 2C SPIEGELBERG 1911 
Graeco-Byzantine: OMONT 1894  NEUGEBAUER 1959 
DIGBY 12C  GRAMMATICA 13C 
ASTRONOMICAL 1400 JANUA 14C 
LEUPOLDI 14C MANSIONIBUS 1482 
FIRMICUS 1499 LAMBECIUS 1500 
SCHYNAGEL 1500 ASTROLOGICAL 15C
BONATTI 15C QUADRANTIS 15C 
SCOT 15C  AGRIPPA 1510 
BLUNDEVILLE 1594 MAGICI 17C 
PROWSSE 17C TRACTS 17C
SOMMERHOFF 1701  WILCZKOWSKI 1947 
HADES 1969 

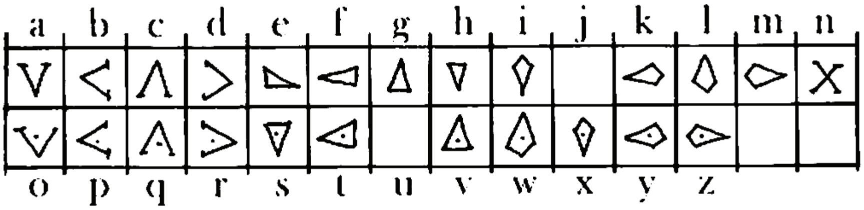
LUEDY 1928 records a sigil from the Syrian astrological tradition:
LEUPOLDI 14C gives the sigil  for the *constellation* Taurus, while AGRIPPA 1510 gives the form:
See also MYSTERIOUS PLANETS and SPIRIT OF TAURUS

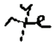
TEJAS *Occ.* Sometimes called *Taijas* or *Agni*, this is the oriental equivalent of the FIRE element, associated with the *Manipura* or *Navel chakra:* △ The sigil is said to be of a red colour, and is recorded by AVALON 1919.

TEMPERAMENTS *Occ.* The four so-called 'Hippocratic' or 'Gallenic' humours are the expression on the microcosmic plane of the working of the four ELEMENTS, as follows: AIR is associated with the *Sanguine*, EARTH with the *Melancholic*, FIRE with the *Choleric*, and WATER with the

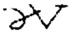
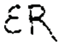
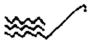
Phlegmatic. In almost every case, these four temperaments are represented by sigils derived from those used to denote the four Elements, and the standard form of symbolism would therefore be:
SANGUINE  *MELANCHOLIC* 
CHOLERIC  *PHLEGMATIC* 
The wide range of sigils associated with these elements may be used to denote the four aspects of the human temperament - for example, TRITHEMIUS 1503 gives sigils specifically for *COLERA:* *SANGUIS:* *PITULA (Phlegmatic):* *MELANCHOLIA:* but these sigils are used in his earlier list for the ELEMENTS. GETTINGS 1965 records four groups of sigils for the chirognomical types, related to the four temperaments: *FIRE (male):* *(female):* *AIR (male):* *(female):* *WATER (male):*  *(female):* *EARTH (male):* *(female):* In a manuscript from Gotha (given in KLIBANSKY 1964) the following forms are found alongside images of the four temperaments as riders: *CHOLERIC:* *SANGUINE:* *PHLEGMATIC:* and *MELANCHOLIC:*

TEMPLAR SCRIPT *Occ.* One of the SECRET SCRIPTS recorded by RIVIERE 1938:



TENTH HOUSE *Ast.* OMONT 1894 records a sigil from the Graeco-Byzantine astrological tradition for the *mesourania,* the equivalent of the modern MIDHEAVEN: 

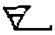
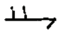
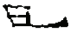
TEREBINTH *Alc.* The various contexts would suggest that the sigil refers to the resin (or to the turpentine), rather than to the *terebinth tree* itself.

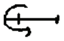
DIDEROT 1763   GESSMANN 1906 

TERNARIUS *Occ.* GABELLA 1615, following DEE 1564 in some respects, gives two 'trinity' sigils. The first is related to the theory derived from the modern sigil for the SUN (☉) which is pictured as the closing of the *ternarius* around the central point:
The second consists of two lines, in which the copula is presumed at their junction: <
DEE 1564 gives the TERNARY in a related form, as the sum of the two lines of the cross, meeting at the intersection (which is the third element): + thus is the triad of *body, soul and spirit.*

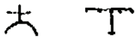
TERNARY *Occ.* In the ancient symbolic language discussed by BLAVATSKY 1888, the sigil △ is said to be *'the first of the geometrical figures'*, and it is accorded a complex esoteric interpretation relating to the triadic nature of the spiritual world: see for example TERNARIUS.
In the series of sigils given by CIRLOT 1962, as a logical graphic development, the *'neutral and successive'* ternary is △ whilst is *'evolutive, since the vertical axis is the greater'* and ▽ is *'involutive since it is inverted'*. Such thought-out symbolism relating to the triad ultimately goes back to Boehme's use of the triangular sigils given in LAW 1772, relating to the cosmic struggle between the MEAKNESS △ and the WRATH: ▽ As indicated in LAW 1772, these unite to form the SEAL OF SOLOMON: ✡ See ARCHETYPES.

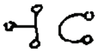
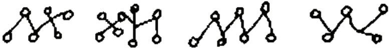
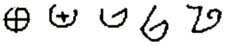
TERRA DAMNATA See CAPUT MORTUUM

TERRA LEMNIA *Alc.* SOMMERHOFF 1701  
SCHNEIDER 1962 

TERRA SIGILLATA ALBA *Alc.* SOMMERHOFF 1701 

TERRESTRIAL *Alc.* BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition:

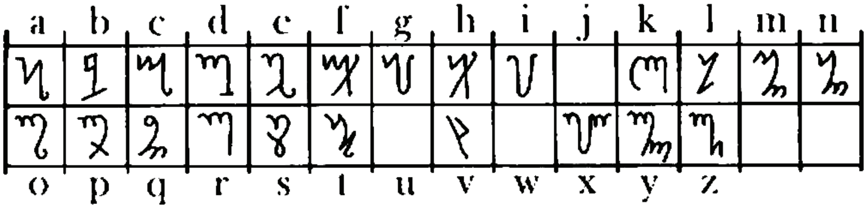
TEST *Alc.* It is likely that these sigils recorded by GESSMANN 1906 were intended as the equivalent of *argumentum* or *proof* in an alchemical operation: 

TETH *Occ.* The 9th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms have been given within the tradition of secret scripts, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 equates *Teth* with the HERMIT card of the Tarot pack, and gives a graphic etymology for the letter  which he traces back to the idea of 'tree'.

TETRAD See HERMETIC TETRAD

TETRAGONUM *Ast.* OMONT 1894 records the Greek sigil □ which denotes the equivalent in Greek astrology of the SQUARE aspect.

THEBAN SCRIPT *Occ.* One of the most famous of all SECRET SCRIPTS, recorded by AGRIPPA 1531:


a
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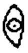
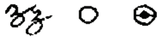
THIRD EYE *Occ.* Sigil given by BLAVATSKY 1888 as development of the sigil for RU, and (presumably) linked with the *chakra* between the eyebrows: 

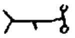
THIRD ROOT RACE See ORIGIN and MANIFESTATION

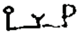
THOR'S HAMMER See ORIGIN

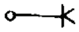
THREE See ARCHETYPES and TRINITY

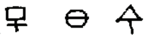
THREE AIRS *Occ.* Three separate sigils representing the 'three airs' are recorded in HERMETICUM 17C: 

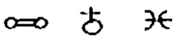
THREE BAPTISMS *Rel.* Sigils derived from early Christian sources and recorded by TESTA 1962, as follows:

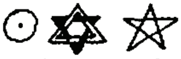
BAPTISM OF FIRE: 

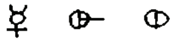
BAPTISM OF THE HOLY GHOST: 

BAPTISM OF WATER: 

THREE EARTHS *Occ.* Sigils given in HERMETICUM 17C as the 'three earth sigils': 

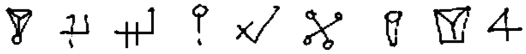
THREE FIRES *Occ.* Sigils given in HERMETICUM 17C as the 'three fire sigils': 

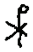
THREE PRINCIPLES *Occ.* STEINER 1906 gives three symbols by which in every age the 'three Divine principles have been represented in occultism'  The ⊙ is the *First Logos*, the *Godhead*, the ✡ is the *Second Logos*, or *Macrocosm*, while the ⛤ is the *Third Logos*, or *Microcosm*. The connexion between these three are conceived as a creative relationship. The first Logos is the 'one primal source and centre of manifestation', and may be conceived as 'a life-begetting warmth' suffusing the whole universe by which the macrocosmic life is quickened and reflected in the creative activity of the human soul.

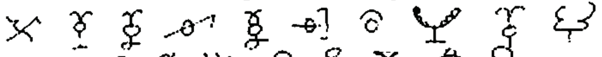
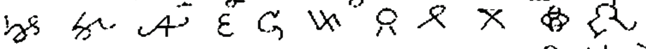
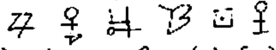
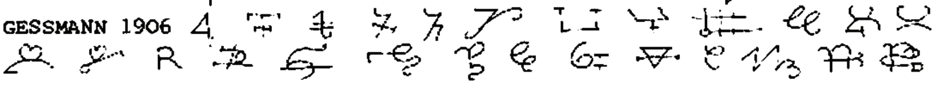
THREE WATERS *Occ.* Sigils given in HERMETICUM 17C as the 'three water sigils': 

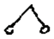
THREE WORLDS See ASTRAL WORLD, ELEMENTAL WORLD and WORLD OF INTELLIGENCE

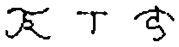
THRONES *Ast.* SUCHER 1975 links the sigil for Pisces ♓ with the sphere of the Thrones, which is traditionally the sphere of SATURN. See also SPHERE OF SATURN.

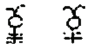
TIGILLUM *Alc.* WORLIDGE 1651 FRESNE 1688
SCHNEIDER 1962 
But see also CRUCIBLE and MELTING POT

TIME *Occ.* BERTHELOT 1885 records a sigil from a number of Greek and Graeco-Byzantine manuscripts, almost certainly derived from the word *Chronos:* CHASSANT 1884 (mediaeval)
CROSLAND 1962 records the Greek form
But see also GETTINGS 1968: 
See PRIMORDIAL CIRCLE

TIN *Alc.* Whilst the following sigils are given specifically for this metal, all the numerous sigils given under JUPITER may well be used to denote this metal, and the two terms are used synonymously by the alchemists.
BERTHELOT 1885 records numerous Graeco-Byzantine sigils from ancient alchemical documents: 
WORLIDGE 1651 
CROLLIUS 1612 SHELTON 17C 
GESSMANN 1906 
KOCH 1930

TIN ASHES *Alc.* GESSMANN 1906 

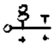
TINCTURE *Alc.* ALCHEMY 1650
ALCHEMICAL 17C
SCHNEIDER 1962 

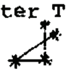
TIN FILINGS *Alc.* BERTHELOT 1885 gives two sigils from the Graeco-Byzantine alchemical tradition: 

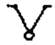
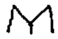
TIN LEAF *Alc.* BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition:

TIN ORE *Alc.* BERTHELOT 1885 records a sigil from the Graeco-Byzantine alchemical tradition:

TIN PLATE *Alc.* SHELTON 17C

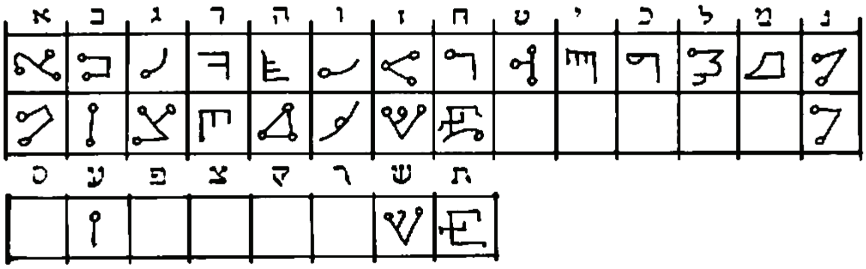
TIN SPIRIT *Alc.* The sigil recorded by GESSMANN 1906 has nothing in common with the sigils given under SPIRIT OF JUPITER, despite the cautionary note given under TIN above:  Presumably this sigil relates to an *essence* or *extract* of the metal.

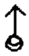
TIRIEL *Mag.* Sigil for a spirit, said to be one of the angels of Mercury, given by HEYDON 1664 to represent the letter T in the secret writing called the 'Alphabet of Angels and Genii': 

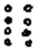
TOGETHER *Alc.* BERTHELOT 1885 records two sigils from the Greek alchemical tradition:  

TOPAZ *Alc.* SIGNA 17C

TRANSITUS FLUVII *Occ.* One of the most famous of secret alphabets relating to the HEBRAIC SCRIPT, called in some occult texts *Crossing the River*, or *Passing the River*. The example given here is from BARTOLOZZI 1675, with two minor variations in that given by AGRIPPA 1531:


א ב ג ד ה ו ז ח ט י כ ל מ נ
ס ע פ צ ק ר ש ת

TRANSPLUTO *Ast.* HAWKINS 1976 

TREBS *Ast.* Sigil for the twentieth of the mediaeval lunar mansions, called *Al Na'am* in the Arabian system of manzils, recorded in MANSIONES 14C: 

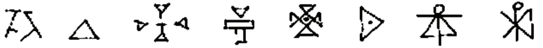
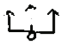
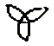
TRIGRAMS *Mag.* The philosophical machine, and divinatory system, known as the *I Ching*, or *Book of Change* is based upon the interpretation of six-lined figures constructed from *yin* — — or *yang* —— lines, which are presented in groups of three (for example ☱) each with a complex series of associations and characteristics, each representing 'cosmic forces' which are seen as relating together to establish situations which have been named and studied within the text of the *I Ching*. Thus, a lower group of three lines ☱ may 'meet' or unite with, an upper group of three lines ☴ to produce the figure ䷼ which has been called *Chung Fu* (中 孚) 'Inner Truth', to which an extensive explanatory text has been appended. The result of mixing the two *yin* and *yang* lines is eight *trigrams*, with the following names, attributes, images and family relationships, culled from WILHELM 1951:

☰	*CH'IEN*	乾	creative	strong	heaven	father
☷	*K'UN*	坤	receptive	yielding	earth	mother
☳	*CHÊN*	震	arousing	inciting	thunder	first son
☵	*K'AN*	坎	abysmal	dangerous	water	2nd son
☶	*KÊN*	艮	keeping still	resting	mountain	3rd son
☴	*SUN*	巽	gentle	penetrating	wind	1st daughter
☲	*LI*	離	clinging	light-giving	fire	2nd daughter
☱	*TUI*	兌	joyous	joyful	lake	3rd daughter

See also YIN AND YANG

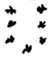
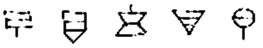
TRIGONUM *Ast.* OMONT 1894 records a Graeco-Byzantine sigil, the *trigonum*, which is the equivalent of the modern TRINE aspect: △

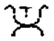
TRINE *Ast.* Sigil for the astrological aspect of 120 degrees, derived from the earliest Graeco-Byzantine manuscript tradition (see TRIGONUM), given for example in KALENDAR 15C: △
LUCCA 17C gives the form ▽ but this is rare.

TRINITY *Rel.* To judge from the numerous records, virtually any three-pointed sigil may be used to denote the idea of *trinity*, even though a specialist use might be intended by the particular form (see TRINE for example). The early Christian sigils recorded by TESTA 1962 include the forms:  VERARDI 1972 gives  whilst KOCH 1930 gives the *furca* and SHEPHERD 1971 gives the *triquetra*  all of which are common in occult and esoteric sources.
See also TERNARIUS.

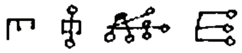
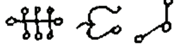
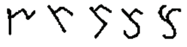
TRIPLE ALPHA See ALPHA.

TRIQUETRA See TRINITY.

TRISTITIA *Geo.* Sigil for one of the sixteen geomantic figures, given by AGRIPPA 1531:  A multitude of variants (stars, dots, floral devices, etc.) are used to denote the same four-fold arrangement. *Tristitia* is linked by AGRIPPA 1531 with the element of Earth, the planet Saturn, and the zodiacal sign Scorpio. The following sigils are derived from late-mediaeval sources, and are sometimes used to denote the planet Saturn, as for example in TRITHEMIUS 1503.
AGRIPPA 1531 

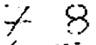
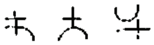
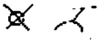
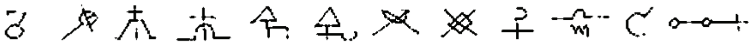
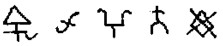
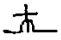
TRITURATE *Alc.* DIDEROT 1763 

TRUE SALTPETRE *Alc.* WELLING 1735 proposes the following sigil, in his personal graphic system:

TSADE *Occ.* The 18th letter of the Hebrew alphabet (see HEBRAIC SCRIPT) for which many derivative forms are given within the tradition of secret scripts, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 equates *Tsade* with the MOON ARCANUM of the Tarot pack, and traces the derivative forms of the letter  to the idea of 'javelin'. It is likely, however, that the letter is derived from an Egyptian hieroglyphic with the pictorial value of 'countenance', which in the *Hierarchic script* was written: ♀

TURPENTINE See TEREBINTH

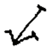
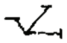
TURQUOISE *Mag.* SIGNA 17C

TUTIA *Alc.* Generally, this is the name used for crude *zinc oxide*.
ALCHYMIA 1563  ALCHEMICAL 17C 
SHELTON 17C  DIDEROT 1763
GESSMANN 1906 
ALCHEMICAL 17C gives the sigil for *tutia preparata*.
SCHNEIDER 1962 gives the sigils  for *tutia Alexandrina*.
CARBONELLI 1925 LUEDY 1928 

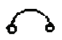
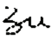
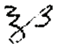
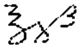
TWO BROTHERS *Ast.* SOMMERHOFF 1701, under the term *duo frates*, gives three groups of sigils which are, astrologically speaking, representative of opposing polarities, but which are from the point of view of sigilic structure based on similarities of forms which have been reversed. These analyses of the three pairs are not provided by SOMMERHOFF 1701, but are given here by way of explanation:

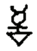
JUPITER & SATURN ♃ ♄ (Ↄ *plus* + *equals* ♃) ♃
(Ↄ *plus* + *equals* ♄) ♄
MARS & VENUS ♂ ♀ (○ *plus* × *equals* ♂) ♂
(○ *plus* + *equals* ♀) ♀
MOON & SUN ☽ ☉ (Ↄ *plus* Ↄ *equals* ☽) ☽
(Ↄ *plus* C *equals* ◯) ☉

U

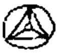
ULCER *Alc.* FRANCKLYN 1627  SHELTON 17C 

UNBURNED SULPHUR *Alc.* BERTHELOT 1885 gives a sigil derived from the Graeco-Byzantine alchemical tradition:

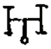
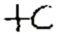
UNCIA *Alc.* The alchemical OUNCE.
SIGNA 17C
CAPPELLI 1949 records a mediaeval short-form:
SCHNEIDER 1962 
The *half uncia* is usually given:   

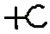
UNION *Occ.* Sigil given by GEHEIME 1785  derived from the idea of union attained through the alchemical process of *solve et coagulo,* though the sigil does appear to be used for the union of opposites, as for example in the union of *male and female, Sun and Moon, Mars and Venus,* and so on, as well as for the union of *Sulphur and Mercury,* so clearly indicated within the form of the sigil.

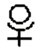
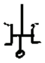
UNITY *Occ.* Sigil given in HERMES 1613, with a multi-layer meaning, for such principles as *Mercury of the Philosophers,* the *Materia Prima,* and for the Mercury which is *'the beginning, purpose and end of the alchemical work':*
DEE 1564 intended his famous MONAD sigil to represent *Unity.*
CIRLOT 1962 gives a single dot · to represent *'unity, the origin'.*

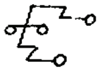
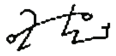
UNIVERSAL MERCURY *Alc.* WELLING 1735 proposes the sigil  as part of his theory of graphic symbolism.

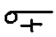
UNIVERSE *Occ.* KIRCHER 1655 See DEITY

URANUS *Ast.* The modern sigil is generally explained as being derived from the initial letter of Herschel, as for example in HONE 1951: However, already WILSON 1819 calls the planet *Ouranos,* and accords it the sigil: and VARLEY 1828, who still calls it *Herschel,* and ascribes it rule over the zodiacal Aquarius, gives it a related form of sigil:  The planet is still called Herschel in certain astrological texts. As with the other so-called 'modern' planets, the sigils used to denote this planet are highly personal ones, and more than often the result of confused thinking, or of somewhat specialist views of the nature of symbolism: for example, the author uses the sigil  which has, so far as he knows, never been published. LEO 1914 says that the sigil 'symbolises the unity of the three symbols (☉ *will,* ☽ *wisdom* and + *activity*) on a higher grade than Mercury, of which it is the higher octave'. The following sigils are by far the most common.

WILSON 1819
PEARCE 1893
MODERN ASTROLOGY 1906
THIERENS 1931
EBERTIN 1950
SHEPHERD 1971
MEYER 1974
PERSONAL 1980 
See also HERSCHEL

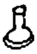
SIMMONITE 1890
ASTROLOGY 1917 
NEROMAN 1937 
RUDHYAR 1970
PERRY 1971

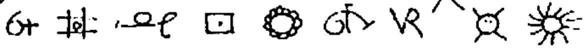
URINAPHATON *Mag.* SCHEIBLE 1848 gives two sigils for this demonic being:  

URINE *Alc.* WORLIDGE 1651 gives the following sigils: 

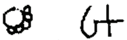
VALENTINE 1671

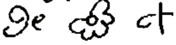
FRESNE 1688

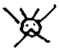
SHELTON 17C 

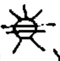
SOMMERHOFF 1701 

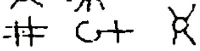
DIDEROT 1763

LUEDY 1928 

SCHNEIDER 1962 

ALCHEMICAL 17C 

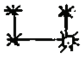
SIGNA 17C 

GESSMANN 1906 

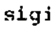
KOCH 1930

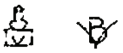
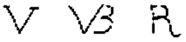
UXOR ODORIFERA See SILVER

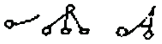
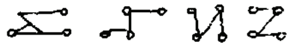
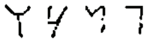
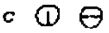
V

VABAM *Mag.* Name and sigil for this spirit given by HEYDON 1664 to represent the letters U and V in the secret writing called 'Alphabet of Angels and Genii': 

VALERIAN *Alc.* BERTHELOT 1885 records a Greek sigil:

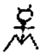
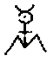
VAPOUR *Occ.* BERTHELOT 1885 gives the Greek alchemical sigil  from a text which implies that this is a *celestial vapour*: see both SKY and CELESTIAL VAPOUR.

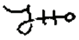
VAPOUR BATH *Alc.* DIDEROT 1763 
GESSMANN 1906 

VAU *Occ.* The 6th letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivatives are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 equates *Vau* with the LOVERS ARCANUM of the Tarot pack, and gives the derivative forms  as the graphic etymology for the letter, which he traces back to the idea of 'small hook': however, research into the Egyptian pictorial origin for the letter indicates a development along lines of the following - *hieroglyphic* *hierarchic* *Old Tamudic*  *South Arabian* *Old Phoenician* *Moabite* and since the pictorial equivalent of the Egyptian hieroglyphic is a 'knob' suggesting the idea of 'opening' or 'entrance', then the significance of the link with both the LOVERS ARCANUM and with the Pythagorean sigil for 'choice' (suggested by WIRTH 1927) which relates to the form of the *Moabite* equivalent, becomes clear.

VAYU *Occ.* An oriental equivalent of the European AIR element, associated with the *Anahata* or Heart *chakra:* The sigil is recorded in a Western context by AVALON 1919, and is said to be smoky grey colour.

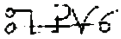
VEGETABILIA *Occ.* The following sigils do not refer specifically to vegetative life, but to the concatenation of forces which through an invisible activity support vegetative life: thus, in terms of modern occultism, the term is approximately the equivalent of the ETHERIC.
HOMER 1723 HOMER 1757
WIRTH 1931 gives But see also HOMER'S GOLDEN CHAIN.

VENEREAL DISEASE *Occ.* SHELTON 17C  

VENTER ARIETIS *Ast.* The second of the mediaeval lunar mansions, called *Al Butain* in the Arabian astrological system, the sigil being preserved in MANSIONES 14C:
A sigil which has been employed in amuletic use, and associated with this mansion, is given by ABANO 1303: 

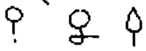
VENTER GEMINORUM See SIDUS PARVUM

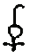
VENTER LEONIS See CAPILLUS

VENTER VIRGINIS *Ast.* A sigil given in ABANO 1303 was employed for amuletic purposes, and associated with the thirteen lunar mansions of the astrological tradition: 

VENUS *Ast.* The modern sigil for this planet is derived ultimately from the Greek astrological system, by way of the mediaeval manuscript (see for example CONJURATION 14C), the printed version being found in HYGINUS 1482: AGRIPPA 1531 traces its form to the mirror, but DEE 1564 gives a construction from the Sun and the four elements. LEO 1914 says that the sigil is 'symbol of Spirit triumphant over matter, circle over cross' (see HERMETIC TRIAD), though this largely contradicts the hermetic tradition which sees the Venusian impulse as essentially involving a descent into incarnation, an entanglement in matter (hence perhaps the esoteric significance of Agrippa's 'mirror'). When SOMMERHOFF 1701 wrote *Venus Microcosmi sunt Renes*, he had in mind that the 'renes' were the seat of human affections - a distinct link with the *Venus Pudica* of both the occult and the artistic tradition.

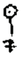
Egyptian demotic: NEUGEBAUER 1959

Graeco-Byzantine: BERTHELOT 1885 

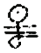
OMONT 1894 

MEDIAEVAL:

THESAURUS 14C

CANONES 15C 

LIBELLUS 15C

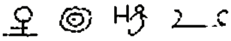
SIGNIFICATIONES 15C 

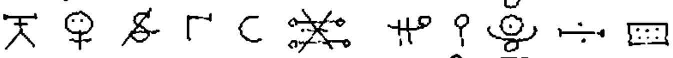
SCHYNAGEL 1500

DARIOT 1557

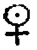
GIUNTINI 1583

TABLE 1676

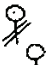
SHELTON 17C 

SOMMERHOFF 1701 

SIBLY 1817

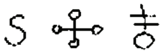
DEUTSCHE 1961 

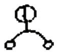
CONJURATION 14C

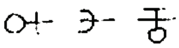
RAGOR 1474 

DOMORUM 15C

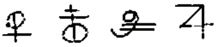
SCOT 15C

SCALIGER 15C 

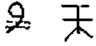
AGRIPPA 1510 

ALCHEMY 1650 

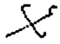
PLANETS 1617

ALCHEMICAL 17C 

VALLEMONT 1707

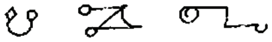
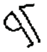
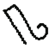
LUEDY 1928 

CARBONELLI 1925 (mediaeval)

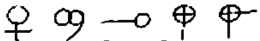
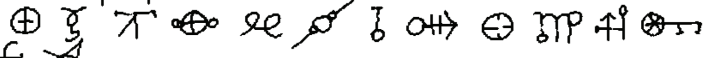
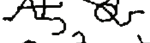
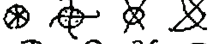
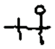
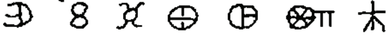
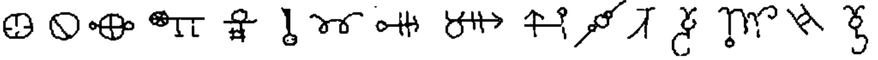
CHASSANT 1884 gives a mediaeval form 

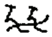
See also the sigils used by the alchemists for COPPER, a term which is synonymous for *Venus*.

See also AMISSIO, HEXAGON, ORIGIN and SPHERE OF VENUS

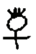
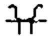
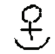
VERCHIEL *Mag.* BRAHE 1582 gives several mediaeval characters for the 'angel of Leo': 
HEYDON 1664 gives the same name as the genius of the geomantic *Fortuna minor* and *Fortuna major,* though the sigil he gives for this genius  is probably related to that given for the ruling spirit of Leo by AGRIPPA 1531: 

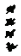
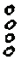
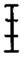
VERDIGRIS *Alc.* There is some confusion regarding the many sigils which have been preserved to denote *verdigris,* a confusion which probably stems from the variety of names by which the sigils are described or listed. The following are selected from the least dubious of the numerous sources.

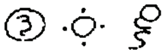
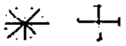
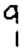
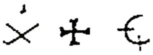
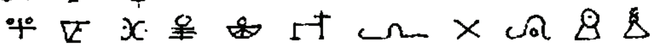
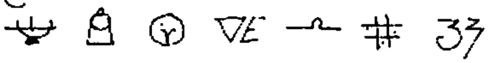
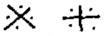
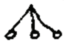
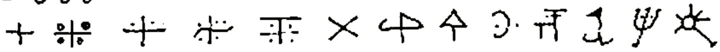
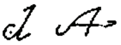
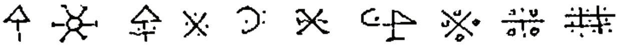
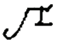
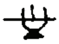
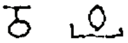
SIGNA 17C 
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906  CARBONELLI 1925 (mediaeval) 
SCHNEIDER 1962 
GESSMANN 1906 also lists variants under the name of *Greek verdigris:*

See AERUGO

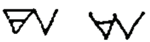
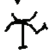
VERMILION *Alc.* SHEPHERD 1971 gives the sigil  but before the use of modern dye pigments, this was one of the names given to the pigment of CINNABAR.

VESPERUS See SPHERE

VESTA *Ast.* Symbol (perhaps) originally given by WILSON 1819 for a planet (actually an asteroid) in orbit between Mars and Jupiter: 
WILSON 1819 KOCH 1930 
SHEPHERD 1971
THIERENS 1931 suggested  as the sigil for the 'planetary principle' of the Roman *Vesta* and the Greek *Hestia,* as the 'higher octave' of Mars.

VIA *Geo*. Sigil for one of the sixteen geomantic figures:  A large number of variants (stars, dots, floral devices, etc.) is used to denote the same four-fold structure of the sigil. *Via* is linked by AGRIPPA 1531 with the element of Water, the planet Moon, and the zodiacal sign Leo. The following sigils are derived from late mediaeval sources, and are sometimes used to denote the Moon - as for example in TRITHEMIUS 1503 who gives (no doubt in copyist error), the form:
AGRIPPA 1531  

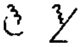
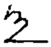
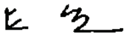
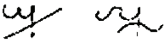
VINEGAR *Alc*. BERTHELOT 1885 records several sigils from the Greek alchemical tradition: 
SIGNA 17C  TABLE 1676 
VALENTINE 1671 
SOMMERHOFF 1701 
DIDEROT 1763
GESSMANN 1906 
For *three-fold distillated vinegar*, the following sigils are given:
VALENTINE 1671  SHELTON 17C
SOMMERHOFF 1701 
GESSMANN 1906 
SOMMERHOFF 1701 gives the following for *distilled vinegar:* 

SCHNEIDER 1962 records the sigil  for *Acetum vini rubri*, and
 *vinum mortuum*.
WALTER 1970 gives two of the more simple sigils derived from the ancient Egyptian alchemical tradition: 

VIRGIN *Occ*. The 'cabbalistic' sigil for *virginity* is given by SHEPHERD 1971 but in regard to this sigil, see RU.
SOMMERHOFF 1701 gives the sigils  for *Virgin Earth*.
GESSMANN 1906 gives for *Virgin Wax:* 
The zodiacal sign VIRGO is sometimes called *Virgin*.

VIRGIN EARTH See VIRGIN.

VIRGIN WAX See VIRGIN and WAX.

VIRGO *Ast.* Zodiacal sign of the 'Virgin', the printed version of the sigil given by HYGINUS 1482, derived from the mediaeval manuscript tradition: ♍ The sigil is said by AGRIPPA 1531 to be based on the shape of an ear of corn - the *Spica* carried in the arms of the constellation figure, but this suggestion is as unfounded as the suggestion of KIRCHER 1655 that it was derived from *three* ears of corn. ALLEN 1899 records the idea that the sigil is derived from the initials MV, for *MARIA VIRGO,* though an esoteric tradition derives the form from a legend concerning the Fall of Man (see GETTINGS 1978).

Egyptian demotic BERLIN 42AD  STOBART 2C 
SPIEGELBERG 1911 
Graeco-Byzantine NEUGEBAUER 1959 
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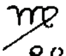
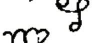
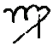
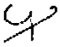
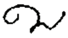
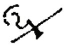
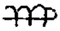
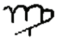
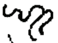
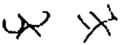
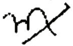
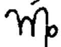
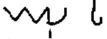
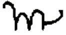
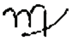
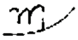
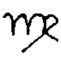
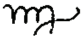
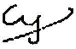
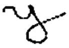
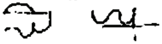
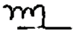
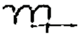
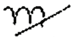
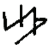
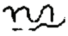
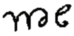
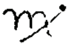
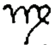
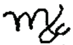
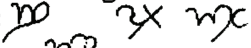
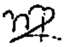
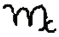
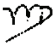
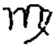
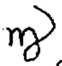
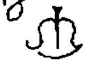
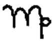
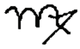
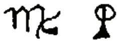
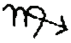
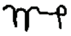
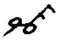
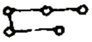
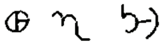
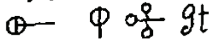
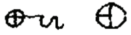
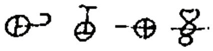
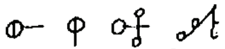
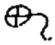
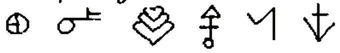
CONJURATION 14C 
LEUPOLDI 14C 
FIRMICUS 1499 
ASTROLOGICAL 15C 
QUADRANTIS 15C 
TABLES 15C 
TRITHEMIUS 1503 
AGRIPPA 1510 
THURNEYSSER 157C 
SIGILLIS 17C 
HOROSCOPE 1614 
BELOT 1667 
MAGICI 17C 
FREHER 1717 
GEHEIME 1785 
CARRICHTERUS 18C 
WILSON 1820 
ASTRONOMICAL 1400 
JANUA 14C 
MANSIONIBUS 1482 
LAMBECIUS 1500 
BONATTI 15C 
RAWLINSON 15C 
SCHYNAGEL 1500 
MESSAHALAH 1504 
DARIOT 1557 
THURNEYSSER 1574 
BLUNDEVILLE 1602 
HEYDON 1650 
LUCCA 17C 
TRACTS 17C 
WELLING 1735 
GEHEIME 1788 
PYTHAGORAS 18C 
ZADKIEL 1835 

POISSON 1891 
WIRTH 1927 
RUDHYAR 1970 
PERRY 1971 
GESSMANN 1906 
NEROMAN 1937 
NEERACHER 1967 
LUEDY 1928 records a sigil from the Syrian astrological tradition: 
LEUPOLDI 14C gives the sigil  for the constellation of *Virgo*.
See also SPIRIT OF VIRGO

VIRIDE AES See VERDIGRIS

VISHNU *Occ.* The occidental sigil for the element of WATER is linked by BLAVATSKY 1888 with *Vishnu*, the *'god of the moist principle and water (Narayana, or the moving Principle in Nara, water)'* as an exoteric symbol: ▽

VITRIOL *Alc.* BERTHELOT 1885 records the Greek sigil:
ALCHYMIA 1563 
WORLIDGE 1651 
FRANCKLYN 1627 
ALCHEMY 1650 
VALENTINE 1671 
TABLE 1676 
ALCHEMICAL 17C 
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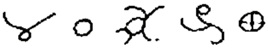
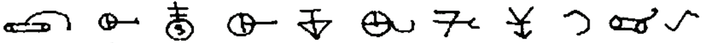
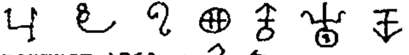
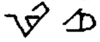
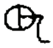
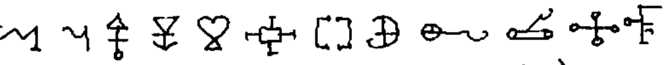
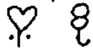
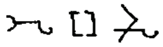
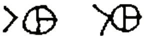
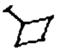
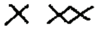
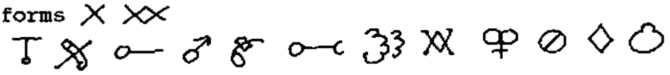
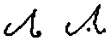
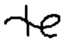
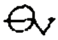
SIGNA 17C 
SOMMERHOFF 1701 

DIDEROT 1763 
SCHEFFERS 1775 
GESSMANN 1906 
LUEDY 1928 
SCHNEIDER 1962 
See also COPPERAS, OIL OF VITRIOL, ROMAN VITRIOL, VITRIOLIC ACID, VITRIOLIC FLOWERS, VITRIOLIC SALT and WHITE VITRIOL

VITRIOLIC ACID *Alc.* GEOFFROY 1718 
DIDEROT 1763

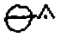
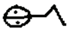
VITRIOLIC FLOWERS *Alc.* GESSMANN 1906 

VITRIOLIC SALT *Alc.* GESSMANN 1906

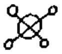
VITRUM *Alc.* Generally these sigils are applied to GLASS, and are accordingly listed under this heading, but within a specifically alchemical context the sigils may sometimes be applied to the idea of a 'glass vessel'. For *vitrum* (unspecified application) ALCHEMY 1650 gives the forms 
SOMMERHOFF 1701 

VOLATILE *Alc.* GEOFFROY 1718
GESSMANN 1906 
SOMMERHOFF 1701 gives  for *volatile* and  for *sal volatile*.

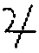
VOLATILE ALKALI See AMMONIA

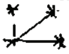
VOLATILE SAL ALKALI *Alc.* GEOFFROY 1718 
DIDEROT 1763 
See also AMMONIA

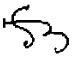
VULCAN *Ast.* The following sigil is given by THIERENS 1931 to symbolise the Roman *Vulcanus* and the Greek *Hephaestos* as planetary principles in astrological esotericism:

VULTUR CADENS *Ast.* Mediaeval form for the sigil used to denote the fixed star the modern *alpha Lyrae*, sometimes called *Vega*, recorded in HERMETIS 13C: 

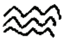
W

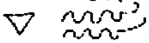
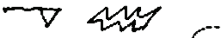
WARM *Alc.* FRANCKLYN 1627 SHELTON 17C
GESSMANN 1906 

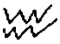
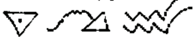
WASBOGA *Mag.* Sigil and name for spirit given by HEYDON 1664 to represent the letter W in the secret writing called 'Alphabet of Angels and Genii': 

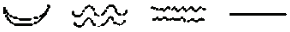
WASH IN LYE *Alc.* GESSMANN 1906 

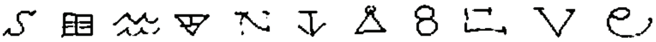
WATER *Occ.* The majority of the following sigils were undoubtedly originally intended to denote the *element* of water, the principle of liquidity, rather than the specific liquid now expressed by the word.

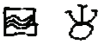
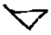
BERTHELOT 1885 records a sigil from the Greek alchemical tradition: and one which, whilst appearing in the Greek forms, is probably from the Egyptian: 

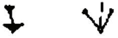
ALCHEMY 1650  CROLLIUS 1670 

FRESNE 1688  ALCHEMICAL 17C 

SIGNA 17C 

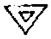
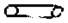
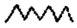
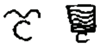
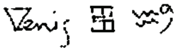
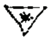
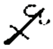
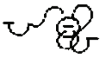
SOMMERHOFF 1701 

DIDEROT 1763  GEHEIME 1785 

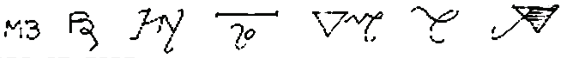
GESSMANN 1906  CARBONELLI 1925

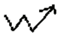
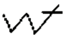
LUEDY 1928 gives in error:

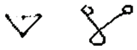
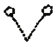
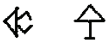
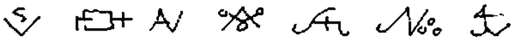
WELLING 1735 records three specialised sigils, the first of which is

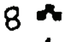
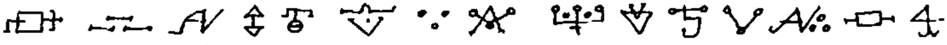
intended to show a 'reflection' of the higher spiritual forces (but in the same text, the sigil is used also to denote common destructive sulphur): The second sigil is said by WELLING 1735 to represent the 'invisible spiritual Water', that occult water which was supposed to have existed before the descent of Lucifer: 
The third sigil given by WELLING 1735 may be confused with other sigils, for example with one of the forms for ORPIMENT: 
Among other rarities, OLIVER 1826 gives the sigil  as an 'Ancient Egyptian symbol' for elemental water.
For *common water*, DIDEROT 1763 gives two variants  GESSMANN 1906 gives three  as well as recording a sigil for *hot water:* 
For *unsavoury water*, GESSMANN 1906 gives the form: 
KOCH 1930 gives the sigil which may be wrongly copied from those given for the THREE WATERS.
SHEPHERD 1971 gives one sigil of *circa* 1400: and one sigil claimed to be cabbalistic: 
Besides the sigils listed for the special types of *Water* set out below, see also RAIN WATER and THREE WATERS.

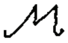
WATER BAPTISM See THREE BAPTISMS.

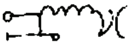
WATER BATH *Alc.* GESSMANN 1906 gives the following sigils for the *Balneum Mariae:* 
But see also GRADES OF FIRE.

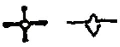
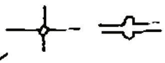
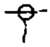
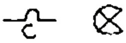
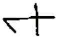
WATER HAND *Pal.* In modern chirognomy, the sigil  is used to denote the male Water hand type, sometimes called the *Sensitive hand*, given in GETTINGS 1965. The female Water hand is accorded the sigil: 

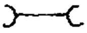
WATER OF LIFE *Alc.* VALENTINE 1671 
ALCHEMICAL 17C 
DIDEROT 1763  LUEDY 1928
SCHNEIDER 1962 

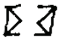
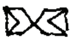
SOMMERHOFF 1701 gives various recipes, and the following sigils: 


WATER OF MERCURY *Alc.* ALCHEMICAL 17C 

WATER TRIPLICITY *Alc.* Sigil recorded by (perhaps indeed devised by) AGRIPPA 1510 to symbolise the three water signs of the zodiac (Cancer, Scorpio and Pisces) of which the sigil is merely a rather obvious amalgam: 
Usually, in an astrological context, one of the common sigils for WATER is used to represent the water triplicity, and DE VORE 1947 (for example) gives the form:

WAX *Alc.* WORLIDGE 1651  VALENTINE 1671 
SIGNA 17C  SHELTON 17C
DIDEROT 1763  KOCH 1930 
See also VIRGIN and YELLOW WAX.

WAXING AND WANING MOON *Ast.* Sigil given (perhaps originated) by KOCH 1930 in his somewhat personal collection of sigils: 

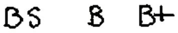
WEEK *Alc.* SOMMERHOFF 1701 records a mediaeval graphic system in which *ONE WEEK* is *TWO WEEKS*  *THREE WEEKS*  and *FOUR WEEKS:*
See also MONTH

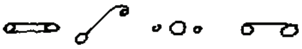
WEIGHTS AND MEASURES For alchemical weights and measures, see page 320.

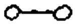
WHEEL OF FORTUNE *Occ.* WIRTH 1927 relates this 10th card of the Tarot pack to the Hebraic JOD, and accords it the sigils the first of which is the SWASTIKA, the last two of which are claimed to represent the number 10, and are thus related to the symbolism of the DECADE.

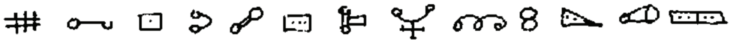
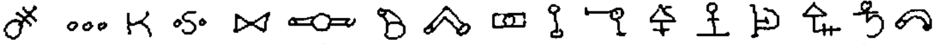
WHITE *Alc.* BERTHELOT 1885 records the sigil from the Greek alchemical tradition. For the European forms, see ALBUM

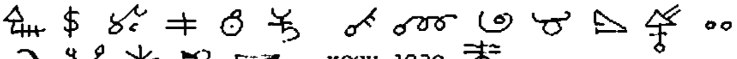
WHITE AMBER *Alc.* SHELTON 17C

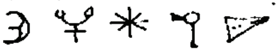
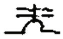
GESSMANN 1906 

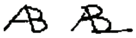
WHITE ARSENIC *Alc.* SHELTON 17C 

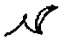
SIGNA 17C 

SOMMERHOFF 1701 


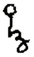
GESSMANN 1906 

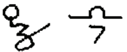
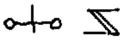
SCHNEIDER 1962  KOCH 1930 

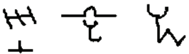
WHITE BOLE *Alc.* GESSMANN 1906 

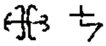
WHITE COAGULATE *Alc.* BERTHELOT 1885 records the sigil  from the Greek alchemical tradition.

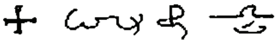
WHITE CORAL *Alc.* SHELTON 17C

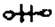
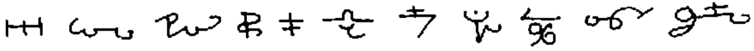
WHITE LEAD *Alc.* ALCHEMICAL 17C 

SIGNA 17C  DIDEROT 1763 

POISSON 1891 GESSMANN 1906 

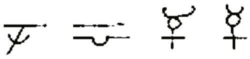
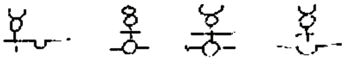
LUEDY 1928 KOCH 1930 

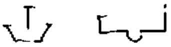
SCHNEIDER 1962 

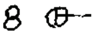
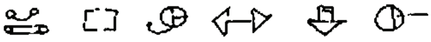
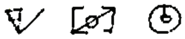
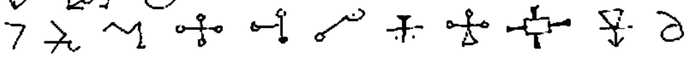
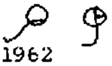
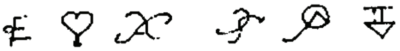
SOMMERHOFF 1701 records the sigils  and records further for *cerussa:* 

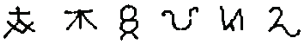
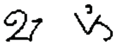
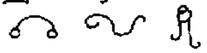
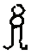
WHITE OF EGG See ALBUMEN.

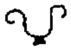
WHITE OXIDE OF ARSENIC See WHITE ARSENIC

WHITE PRECIPITATE OF MERCURY *Alc.* GESSMANN 1906 


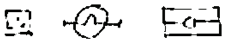
WHITE VINEGAR *Alc.* DIDEROT 1763 

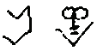
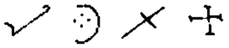
WHITE VITRIOL *Alc.* ALCHEMY 1650 
SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 
LUEDY 1928 
SCHNEIDER 1962 
See also VITRIOL

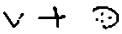
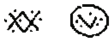
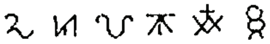
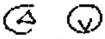
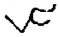
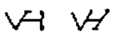
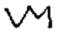
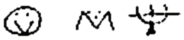
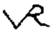
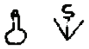
WHITE WINE *Alc.* SOMMERHOFF 1701 
DIDEROT 1763 
GESSMANN 1906 
LUEDY 1928  SCHNEIDER 1962
But see also WINE

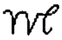
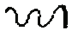
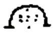
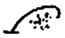
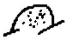
WICK *Alc.* DIDEROT 1763 GESSMANN 1906 

WILL *Occ.* LEO 1914 gives the modern sigil for the SUN to symbolise the power of the human will:

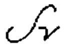
WIND FURNACE *Alc.* GESSMANN 1906 gives three sigils for the *fornax portabilis:* 

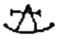
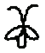
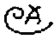
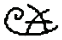
WINE *Alc.* ALCHEMICAL 17C DIDEROT 1763 
GESSMANN 1906 
BERTHELOT 1885 records a sigil from the Greek tradition:
CROSLAND 1962 records the Greek sigil for *sweet wine:*
SOMMERHOFF 1701 gives a number of variants, as follows:

VINUM  *VINUM ADUSTUM* 
VINUM ALBUM  *VINUM CIRCULATUM* 
VINUM COCTUM *VINUM CORRECTUM* 
VINUM EMETICUM *VINUM HIPPOCRATICUM* 
VINUM LAXATIVUM *VINUM MEDICATUM* 
VINUM MORTUUM  *VINUM RUBRUM* 
VINUM SUBLIMATUM 

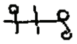
WINTER *Occ.* ALCHEMY 1650  SHELTON 17C 
SOMMERHOFF 1701  GESSMANN 1906  

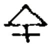
WISDOM *Occ.* LEO 1914 gives the standard sigil for the MOON to symbolise human wisdom: ☾
KOCH 1930 gives the sigil △ which is perhaps wrongly derived from the *sigil hermeticum.*

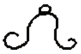
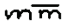
WITHOUT WINE *Alc.* A sigil recorded by GESSMANN 1906 is no doubt a short-form for *sine vino:* 

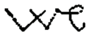
WOOD *Alc.* SOMMERHOFF 1701  
GESSMANN 1906  SCHNEIDER 1962 
KOCH 1930

WOOD ASHES *Alc.* GESSMANN 1906

WOOL *Alc.* SOMMERHOFF 1701 

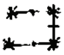
WORLD ARCANUM *Occ.* WIRTH 1927 relates this 21st card of the Tarot pack to the Hebrew letter SCHIN, and accords it the sigil of the CROSS, or the 'primitive tau' + ✕ as well as the SWASTIKA: 卐
Since the World card has within its design the four fixed signs of the zodiac, symbolised in the FOUR EVANGELISTS, a basic cross formation may indeed be said to underlie the design: however, this card is graphically the reverse of the HANGING MAN, and should perhaps be given the sigil: 

WORLD OF INTELLIGENCE *Occ.* KIRCHER 1655 gives two related sigils for the *Mundum Intelligibilem:*  
See THREE WORLDS

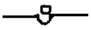
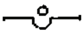
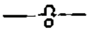
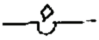
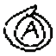
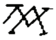
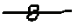
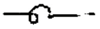
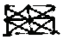
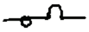
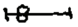
WOUND *Alc.* SHELTON 17C 

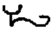
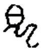
WRATH *Occ.* Sigil given by LAW 1772 in connexion with Boehme's occult system of symbolism which contrasts with MEAKNESS. A sigil which is the equivalent is derived from Boehme's *One Globe* ( ) and stands in contrast to LIGHT:
But see also EYE OF ETERNITY.

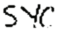
XYZ

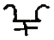
XOBLAH *Mag.* Sigil for spirit given by HEYDON 1664 to represent the letter X in the secret writing called the 'Alphabet of Angels and Genii': 

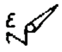
YANG See YIN AND YANG

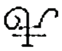
YEAR *Occ.* WORLIDGE 1651  FRANCKLYN 1627  
SHELTON 17C  DIDEROT 1763  
GESSMANN 1906   
LUEDY 1928   ALBERTUS 1974
But see ANNUS PHILOSOPHICUS

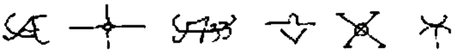
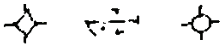
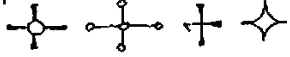
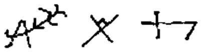
YELLOW *Alc.* LUEDY 1928 records the sigils  for *yellow ochre*. BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 
CROSLAND 1962 records a Greek abbreviation:

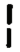
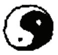
YELLOW AMBER *Alc.* GESSMANN 1906 gives a short-form, derived from the Latin *succinium citrinum:* 

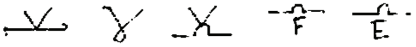
YELLOW ARSENIC *Alc.* GESSMANN 1906 

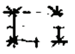
YELLOW COAGULATE *Alc.* BERTHELOT 1885 records a sigil from the Greek alchemical tradition: 

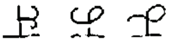
YELLOW ORPIMENT *Alc.* GESSMANN 1906 

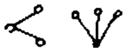
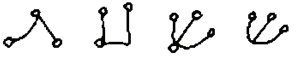
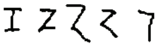
YELLOW WAX *Alc.* SOMMERHOFF 1701  
GESSMANN 1906  SCHNEIDER 1962 
See also WAX

YIN AND YANG *Occ.* BLAVATSKY 1888 gives the sigils for *yin*  and *yang* as verticals, but it is more usual for them to be expressed as horizontals, even in Chinese texts, and in the translation of the *I CHING* by WILHELM 1951: — — and —— In an ancient sigil called in Chinese *t'ai chi*, the *yin* and *yang* are united in a circle, as areas of 'dark' and 'light' respectively, each containing within itself a seedling element of the other, in the form of a small dot:  The doctrine underlying these important polar opposites is extremely complex, but in simple terms, the *yin* is feminine, dark, lunar, hidden, passive and receptive: the *yang* is masculine, light, solar, external, active and penetrating. It is the interaction of these polarities which are figured in the series of eight TRIGRAMS which underlie the philosophy of the Hexagrammic sequence of the Chinese *I Ching*.

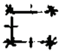
YOLK OF EGG *Alc.* GESSMANN 1906 records several sigils, three of which are constructed around the capital letter V, from the latin *vitellus:* 

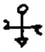
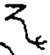
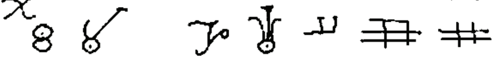
YSCHIEL *Mag.* Sigil for spirit (perhaps *Yaschiel*) given by HEYDON 1664 to represent the letter Y in the secret writing called the 'Alphabet of Angels and Genii': 

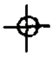
ZACHARIEL *Mag.* Mediaeval sigils recorded by TRITHEMIUS 1503 for the planetary angel of Jupiter: 
BARRETT 1801 uses similar sigils for SACHIEL.

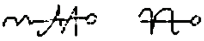
ZAIN *Occ.* The 7th letter of the Hebrew alphabet (see HEBRAIC SCRIPT), for which many derivative forms are given within the tradition of secret alphabets, notably those collected by BARTOLOZZI 1675:   WIRTH 1927 associates *zain* with the CHARIOT card of the Tarot pack, and links the origin of the graphic etymology he traces for the letter  with the idea of 'weapon'. In fact the pictorial value of the Egyptian hieroglyphic from which the letter was derived appears to have been 'decorated staff'.

ZAZEL *Geo.* Sigil given by HEYDON 1664 for the geomantic spirit, ruler of *Tristitia* and *Carcer:*
A variant sigil is given by AGRIPPA 1531 for the ruling spirit of Saturn:
HEYDON 1664 also gives:

ZELAB *Mag.* Sigil for a spirit, given by HEYDON 1664 to represent the letter Z in the secret writing called the 'Alphabet of Angels and Genii': 

ZINC *Alc.* ALCHEMICAL 17C 
BERGMANN 1785 GEOFFROY 1718 
DIDEROT 1763 DALTON 1808
GESSMANN 1906 
For *zinc oxide* see TUTIA

ZODIAC *Ast.* PERSONAL 1980 

ZURIEL *Mag.* BRAHE 1582 gives two mediaeval sigils for this 'angel of Libra': 
AGRIPPA 1531 gives another sigil from which HEYDON 1664 derived his own sigil for the genius of the geomantic *Puella:*
See also SPIRIT OF LIBRA.

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MONTE-SNYDERS 1678	*Tractatus de Medicina Universali. Monte-Snyders, 1678.*
MUSES 1951	*Illumination on Jacob Boehme: the Works of Dionysius Andreas Freher. C.A. Muses, 1951.*
NEERACHER 1967	*Florenz. Das Reich des Übersinnlichen in Kunstwerken des Spätmittelalters und Fruhrenaissance. O. Neeracher, 1967.*
NEROMAN 1937	*Grande Encyclopédie Illustrée des Sciences Occultes. D. Néroman, 1937.*
NEUGEBAUER 1943	*'Demotic Horoscopes', JOURNAL OF THE AMERICAN ORIENTAL SOCIETY, Vol. 63, 1943. O. Neugebauer (contr.).*
NEUGEBAUER 1959	*Greek Horoscopes. O. Neugebauer & H.B. van Hoesen, 1959.*
NICHOLSON 1795	*A Dictionary of Chemistry. W.N. Nicholson, 1795.*
NICOLSON 1950	*The Breaking of the Circle. M.H. Nicolson, 1950.*
NOWOTNY 1967	*De Occulta Philosophia: H.C. Agrippa ab Nettesheym. With a critical commentary by K.A. Nowotny, 1967.*
OCCULTA 12C	*Mss. NB Vienna, Cod. 1761 - The. 863. Various occult alphabets and scripts.*
OKEN 1973	*As Above, So Below. A. Oken, 1973.*
OLIVER 1826	*Signs and Symbols illustrated and explained in a course of Twelve Lectures on Free-Masonry. G. Oliver, 1826.*
OLIVER 1853	*A Dictionary of Symbolic Masonry. G. Oliver, 1853.*
OMONT 1894	*'Abréviations grecques copiées par Ange Politien', REVUE DES ÉTUDES GRECQUES, No. 7, 1894. H. Omont, (contr.).*

ONOMASTICUM 1574	*Hermeneia, Das ist ein Onomasticum, Interpretatio odor erklerunge. Thurneyssers zum Thum, 1574.*
PAGAN 1911	*From Pioneer to Poet. I.M. Pagan, 1911.*
PANOFSKY 1967	*Studies in Iconology. Humanistic Themes in the Art of the Renaissance. E. Panofsky, 1967.*
PARKER 1969	*Egyptian Astronomical Texts. III Decans, Planets, Constellations and Zodiacs. O. Neugebauer & R.A. Parker, 1969.*
PEARCE 1879	*The Text-Book of Astrology. A.J. Pearce, 1879-89. - also a later typescript of same, with variant sigils, undated, produced in USA.*
PEARCE	*THE FUTURE! Ed. A.J. Pearce, Vol. dates as given.*
PERNETY 1787	*Dictionnaire Mytho-Hermétique. A.J. Pernety, 1787.*
PERRY 1971	*The Zodiacs and the Salts of Salvation. G.W. Carey & I.E. Perry, 1971.*
PERSONAL 1980	*Sigils, usually modern in application and in current use, known to the author through personal contact or correspondence, yet with no available (known) publication as authorisation.*
PICCOLOMINI 1558	*Theoriche e vere Speculationi dei Pianeti. M.A. Piccolomini, 1558.*
POISSON 1891	*Théories et symboles des Alchimistes. A. Poisson, 1891.*
PORTA 1593	*De Furtivis Literarum Notis. J.B. Porta, 1593.*
PORTA 1603	*De Occultis Literarum Notis. J.B. Porta, 1603.*
PORTA 1606	*De Occultis Literarum Notis. J.B. Porta, 1606.*
POSTEL 1538	*Linguarum dodecim characteribus... G. Postel, 1538.*
PROWSSE 17C	*Mss. BM London, Sl. 1965. Tables of Elections, Aspects of the Planets...*
PYTHAGORAS 18C	*Mss. BM London, Sl. 3086. The Golden Table of Pythagoras.*

QUADRANTIS 15C	*Mss. BM London, Sl. 636. De Operationibus et officio quadrantis.*
RAGON 1853	*Maçonnerie Occulte, Suivie de l'Initiation Hermétique. J.M. Ragon, 1853.*
RAGOR 1474	*Mss. BM London, Add. 15,549. Thesaurus Mundi de Transmutatione Metallorum.*
RANDALL 1694	*Mss. BM London, Sl. 1129. Astrological tracts of Samuel Randall, with horoscopes cast for dates between 1629 and 1694.*
RAPHAEL	*Raphael's Astronomical Ephemeris of the Planet's Places - for the year given, save for 1879.*
RAPHAEL 1879	*The Art of Talismanic Magic. 'Raphael', 1879.*
RAWLINSON 15C	*Mss. Bod. Oxford, Rawlinson D. 1220. Astrological Treatise of the twelve signs...*
REICHELTIUS 1676	*Mss. NB Vienna, BE IX 045. Julius Reicheltius, Exercitatio De Amuletis Aeris Figuris illustrati...*
RINGBOM 1970	*The Sounding Cosmos: A Study in the Spiritualism of Kandinsky and the Genesis of Abstract Painting. S. Ringbom, 1970.*
RIVIERE 1938	*Amulettes, Talismans et Pentacles dans les Traditions Orientales et Occidentales. J. Marquès-Rivière, 1938.*
ROBSON 17C	*Mss. BM London, Sl. 1744. Alchemical tracts of Thomas Robson.*
RUDHYAR 1936	*The Astrology of Personality. D. Rudhyar, 1936.*
RUDHYAR 1970	*The Lunelian Cycle. D. Rudhyar, 1970.*
RULES 17C	*Mss. BM London, Sl. 1734. A Book of Astrological Rules for determining affairs human according to the influences of the planets...*
SALOMON 1695	*Dictionnaire Hermétique. N. Salomon, 1695.*
SATTERTHWAITE 1970	*Encyclopaedia of Astronomy. G.E. Satterthwaite, 1970.*

SCALIGER 15C	*Mss. UB Leiden. Cod. Sca. 46. De Aspectibus planetas ad Lunam.*
SCHEFFERS 1775	*Die wichtigsten der von Scheele angewedendeten Chemischen Zeichen... H.T. Scheffers, 1775.*
SCHEIBLE 1848	*Bibliothek der Zauber-Geheimniss und Offenbärungs Bücher. Scheible, 1848, etc.*
SCHEMA 15C	*Mss. BM London, Sl. 702. Duodecim domorum schema.*
SCHEMATA 15C	*Mss. BM London, Sl. 702. Schemata varia astronomica.*
SCHMUCTEN 1642	*Secretorum Naturalium Chymicorum et Medicorum, Thesauriolus. M. Schmucten, 1642.*
SCHNEIDER 1962	*Lexikon Alchemistisch-pharmazeutischer Symbole. W. Schneider, 1962.*
SCHRIRE 1966	*Hebrew Amulets: Their Decipherment and Interpretation. T. Schrire, 1966.*
SCHULTZ 1963	*Rhythmen der Sterne. Erscheinungen und Bewegungen von Sonne, Mond und Planeten. J. Schultz, 1963.*
SCHYNAGEL 1500	*Mss. BM London, Add. 34,603. Astrological Manual compiled by M. Schynagel of Cracow University.*
SCOT 15C	*Mss. Bod. Oxford, Bod. 266. Michaelis Scoti liber introductorius.*
SELENUS 1624	*Cryptomenytices et Cryptographiae. G. Selenus, 1624.*
SEMENTOVSKY 1950	*Astrologica. IV. Astrologische Gesetze (und) V. Synthetische Horoskopdeutung. N. Sementovsky-Kurilo, 1950.*
SEPHARIAL 1918	*The Science of Foreknowledge. 'Sepharial', 1918.*
SEPHARIAL 1920	*Transits and Planetary Periods. 'Sepharial', 1920.*
SHELTON 17C	*Mss. BM London, Sl. 997. Collection of medical observations, Tables of Sigils and Alchemical Receipts (by Robert Shelton).*
SHEPHERD 1971	*Shepherd's Glossary of Graphic Signs and Symbols. W. Shepherd, 1971.*
SIBLY 1780	*Uranoscopia. E. Sibly, 1780.*

SIBLY 1790	*A New and Complete Illustration of the Occult Sciences. E. Sibly, 1790.*
SIBLY 1798	*An Illustration of Astrology. E. Sibly, 1798.*
SIBLY 1817	*A new...Illustration of...Astrology. E. Sibly, 1817.*
SIDEREAL 1951	*Sidereal Ephemeris for 1951-1953 (pub. R. Anscombe).*
SIDGWICK 1973	*Introducing Astronomy. J.B. Sidgwick, 1973.*
SIGIL 1978	*'The Dual Scorpio and the Babylonian Asterisms', THE MERCURY STAR JOURNAL, Vol. IV, No. 3, 1978.*
SIGILLIS 17C	*Mss. BM London, Sl. 3853. De Sigillis Planetarum.*
SIGILS 18C	*Mss. BM London, Botanical and Medical Miscellanea: list of alchemical sigils.*
SIGNA 17C	*Mss. BM London, Sl. 89. Signa Lapidum pretiosorum (et) Elementorum signa.*
SIGNIFICATIONES 15C	*Mss. BM London, Sl. 636. Significationes Duodecim Domorum.*
SIMMONITE 1890	*Complete Arcana... W.J. Simmonite, 1890.*
SMITH 16C	*Mss. BM London, Sl. 325. Collection of figures of Nativities and Astrological Observations (by T. Smith).*
SOLAR 1978	*'The Modern Sigil for the Sun', THE MERCURY STAR JOURNAL, Vol. IV, No. 4, 1978. F. Gettings (contr.).*
SOMMERHOFF 1701	*Lexicon Pharmaceutico-Chymicum. J.C.S. Sommerhoff, 1701.*
SPIEGELBERG 1911	*'Die Agyptischen Namen und Zeichen der Tierkreisbilder', ZEITSCHRIFT FÜR AEGYPTISCHE SPRACHE UND ALTERTUMSKUNDE, Vol. 48, 1911. W. Spiegelberg, 1911.*
SPITZ 1959	*Dictionary of Astronomy and Astronautics. A. Spitz & F. Gaynor, 1959.*
STEINER 1904	*Signs and Symbols of the Christian Festivals. Trans. L.D. Mongen (1969), of 3 lectures given by R. Steiner in Berlin, 1904-6.*

STEINER 1906	*An Esoteric Cosmology. Trans. of 18 lectures given by R. Steiner in Paris, 1906, reported by E. Schuré. Eng. ed. 1978.*
STEINER 1910	*Das Matthäus-Evangelium. R. Steiner, 1910.*
STEINER 1921	*Das Verhältnis der verschiedenen naturwissenschaftlichen Gebiete zur Astronomie. R. Steiner, 1921.*
STEINER 1923	*The Four Seasons and the Archangels. Trans. of 5 lectures given by R. Steiner in Dornach, Oct. 1923.*
STELLARUM 15C	*Mss. BM London, Ar. 66. Guidonis Bonacti de Forolivio, 'Liber Introductorius ad judicia stellarum'...*
STOBART 2C	*Mss. FPM Liverpool. Reproduced in* PARKER 1969.
STRAGGLING 1824	*THE STRAGGLING ASTROLOGER OF THE NINETEENTH CENTURY, No. 12, 1824.*
SUCHER 1955	*Isis Sophia: An Outline of a New Star Wisdom. W.O. Sucher, 1955.*
SUCHER 1958	*The Drama of the Universe. A New Interpretation, W.O. Sucher, 1958.*
SUCHER 1970	*Cosmic Christianity. An Outline. W.O. Sucher, 1970.*
SUCHER 1971	*The Changing Face of Cosmology. W.O. Sucher, 1971.*
SUCHER 1975	*Isis Sophia: An Outline of a New Star Wisdom, Part 2. W.O. Sucher, 1975.*
SUCHTEN 1670	*Of the Secrets of Antimony, Suchten, 1670.*
SUNDE 1600	*Steganologia et Steganographia. Geheime Magische Natürliche Red and Shreikunst. J.H. de Sunde, 1600.*
SYSTEMES 18C	*Mss. BM London, Har. 4512. French mss. dealing with astrology and 'Systèmes du Monde'.*
TABLE 1676	*Mss. BM London, Sl. 3667. Table of Symbols denoting Chemical substances.*
TABLE 17C	*Mss. Astrological Table - reproduced in* THOMPSON 1929.

TABLES 15C	*Mss. BM London, Sl. 636. Rules and tables for finding the ascension of the signs.*
TABULAE 15C	*Mss. BM London, Ar. 66. Tabulae Humfridi Ducis Glowestriae in judiciis artis geomancie.*
TAISNIER 1559	*Astrologiae Iudicaria Ysagogica... I. Taisnier, 1559.*
TESTA 1962	*Il Simbolismo dei Giudeo-Cristiani. P.E. Testa, 1962.*
THESAURUS 14C	*Mss. BM London, Sl. 1754. Liber...patris Bocri Eben Haren...secretorum aliae sunt minerales.*
THIERENS 1931	*Elements of Esoteric Astrology. A.E. Thierens, 1931.*
THOMPSON 1929	*The Mystery and Romance of Astrology, C.J.S. Thompson, 1929.*
THURNEYSSER 1570	*Quinta Essentia. Das ist die höchste Subtiltet Krafft... L. Thurneysser, 1570.*
THURNEYSSER 1574	*Quinta Essentia. Das ist die höchste Subtilitet Krafft... L. Thurneysser, 1574.*
TOBEY 1973	*Astrology of Inner Space. C.P. Tobey, 1973.*
TRACTATULUS 15C	*Mss. BM London, Sl. 513. Tractatulus astrologicus de dispositione hominis.*
TRACTATUS 15C	*Mss. BM London, Sl. 332. Tractatus de conjunctionibus planetarum cum luna.*
TRACTS 17C	*Mss. BM London, Sl. 1734. A Book of Astrological tracts from Bonatus, Firmicus, Hermes (etc.)...*
TRITHEMIUS 1503	*Mss. NB Vienna, Cod. 11313. Rec. 359. Calendarium naturale magicum. 'Trithemius'.*
TRITHEMIUS 1508	*Polygraphia libri sex. J. Trithemius, 1508.*
TRITHEMIUS 1522	*De Septem Secundadeis... J. Trithemius, 1522.*
TRITHEMIUS 1609	*Philosophia Naturalis de Geomantia. J. Trithemius, 1609.*
TRITHEMIUS 1650	*Mss. NL Edinburgh, Adv. 18.2.12. Steganographia (and) Clavis Steganographia (after Trithemius).*

VALENTINE 1645	*Von dem grossen Stein... B. Valentine, 1645.*
VALENTINE 1671	*Last Will and Testament. B. Valentine, 1671.*
VALLEMONT 1707	*La Sphère du Monde. Vallemont, 1707.*
VARLEY 1828	*Zodiacal Physiognomy. J. Varley, 1828.*
VERARDI 1972	*I Misteriosi Simboli dei Trulli. M.L.T. Veradi, 1972.*
VIGNERE 1586	*Traicté des Chiffres, ou Secrètes Manières d'Escrire. B. de Vignere, 1586.*
VILLEFRANCHE 1661	*Astrologia Gallica. M. de Villefranche, 1661.*
VREEDE 1954	*Anthroposophie und Astronomie. E. Vreede, 1954.*
WACHSMUTH 1923	*Etheric Formative Forces. G. Wachsmuth, 1923.*
WAITE 1894	*The Hermetic and Alchemical Writings of Aurelius Philippus Bombast. A.E. Waite, 1894.*
WALTER 1970	*Die Symbole der Chemiker. W.W. Walter, 1970.*
WALTHER 1939	*'Towards a New Astrology', THE MODERN MYSTIC, Dec. 1939. H. Walther (contr.).*
WELLING 1719	*Opus Mago-Cabbalisticum et Theosophicum. G. von Welling, 1719.*
WELLING 1735	*Opus Cabbalisticum et Theosophicum. G. von Welling, 1735.*
WEMYSS 1927	*The Wheel of Life, or Scientific Astrology. M. Wemyss, 1927.*
WEMYSS 1933	*More Notable Nativities. M. Wemyss, 1933.*
WHITE 1950	*The Moon's Nodes. G. White, no date, but c. 1950.*
WHITEHEAD 1897	*Three Books of Occult Philosophy or Magic... W.F. Whitehead, 1897.*
WHITTICK 1971	*Symbols, Signs and Their Meaning. A. Whittick, 1971.*
WILCZKOWSKI 1947	*L'Homme et le Zodiac. C. Wilczkowski, 1947.*
WILHELM 1951	*The I Ching or Book of Changes. The R. Wilhelm trans. rendered into English by C.F. Baynes, 1951.*
WILSON 1819	*A Complete Dictionary of Astrology. J. Wilson, 1819. (A reprint of 1974 wrongly dates this as 'circa 1880').*

WILSON 1820	*A New and Complete Set of Astrological Tables. J. Wilson, 1820.*
WIND 1958	*Pagan Mysteries of the Renaissance. E. Wind, 1958.*
WINKLER 1930	*Siegel und Charaktere in der muhammedanischen Zauberei. H.A. Winkler, 1930.*
WIRTH 1927	*Le Tarot des Imagiers. O. Wirth, 1927.*
WIRTH 1931	*Le Symbolisme Hermétique dans ses rapports avec l'Alchimie et la Franc-Maçonnerie. O. Wirth, 1931.*
WOLFRAM 1911	*The Occult Causes of Disease. E. Wolfram, 1911.*
WORLIDGE 1651	*A Table of Chymical and Philosophical charecters, dated 1651, bound into a 1671 edition of* VALENTINE 1671. *J. Worlidge, 1651.*
ZADKIEL 1835	*An Introduction to Astrology ... 718g21. (R.J. Morrison), 1835.*
ZADKIEL 1849	*The Grammar of Astrology... Zadkiel, 1849.*
ZIEGLERUS 1620	*Pharmacopoea Spagyrica. W. Zieglerus, 1620.*
ZURETTI 1932	*Alchemistica Signa. Vol. VIII CAT. DES MSS. ALCHIMIQUES CRECS. C.O. Zuretti, 1932.*

Appendices

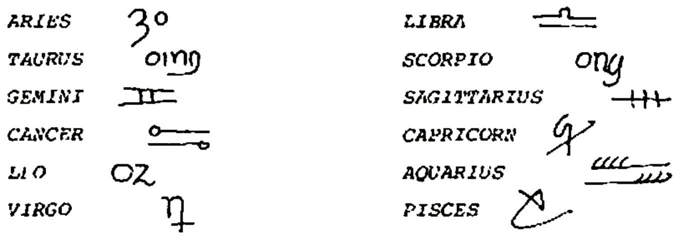
The following appendices consist of selections of sigils designed to give a general view of the development of a number of important forms from mediaeval to modern times. A series of sigils from four mediaeval manuscripts may be compared with forms 'authorised' by the printing press in AGRIPPA 1531, through to the modern sigils of DEUTSCHE 1980. A selection of frequently used alchemical sigils from WORLIDGE 1651 are set alongside the neo-alchemical forms of BERGMANN 1785. Specialist derivatives and variants on all these sigils may be studied in the individual entries within the *Dictionary*.

The Appendices are:

1. A selection of mediaeval astrological sigils from DIGBY 12C, ASTRONOMIAE 14C, ALCHYMICAL 14C & BONATTI 15C.
2. A late fifteenth century selection of sigils from AGRIPPA 1531.
3. A seventeenth century alchemical list from WORLIDGE 1651
4. A selection of early eighteenth century sigils from SOMMERHOFF 1701.
5. An eighteenth century neo-alchemical list from BERGMANN 1785.
6. Sigils considered 'standard' in modern astrology from WILSON 1819.
7. 'Standard' sigils in modern astrology from DEUTSCHE 1980.

APPENDIX 1 A selection of mediaeval astrological sigils from DIGBY 12C, ASTRONOMIAE 14C, ALCHYMICAL 14C & BONATTI 15C

DIGBY 12C


ARIES
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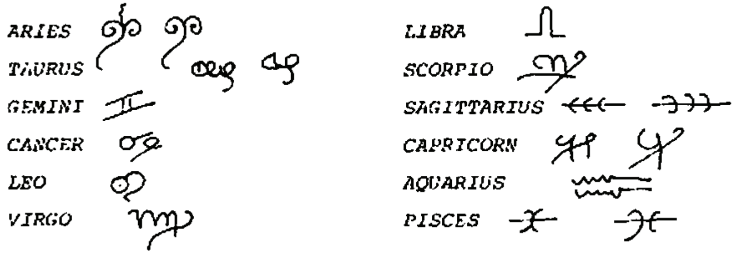
GEMINI
CANCER
LEO
VIRGO
LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES

ASTRONOMIAE 14C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GEMINI
CANCER
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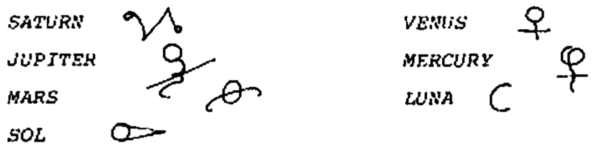
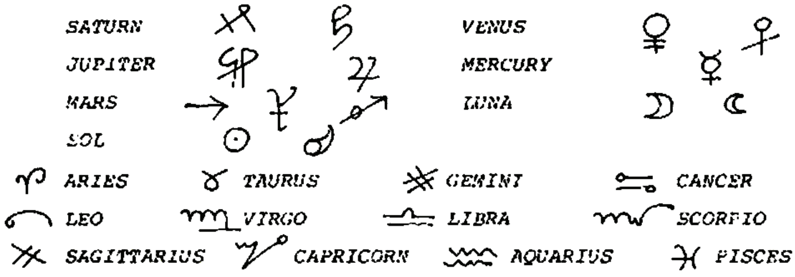
VIRGO
LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES

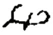
ALCHYMICAL 14C

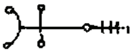
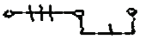
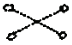
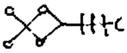
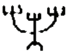
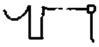
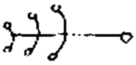
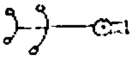
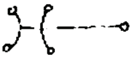

SATURN
JUPITER
MARS
SOL
VENUS
MERCURY
LUNA

BONATTI 15C

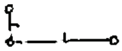

SATURN
JUPITER
MARS
SOL
VENUS
MERCURY
LUNA
ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO
LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES

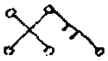
APPENDIX 2 A late fifteenth century selection of sigils from AGRIPPA 1531

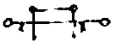
♈	*Aries*	*Genius of Aries*	
♉	*Taurus*	*Genius of Taurus*	
♊	*Gemini*	*Genius of Gemini*	
♋	*Cancer*	*Genius of Cancer*	
♌	*Leo*	*Genius of Leo*	
♍	*Virgo*	*Genius of Virgo*	
♎	*Libra*	*Genius of Libra*	
♏	*Scorpio*	*Genius of Scorpio*	
♐	*Sagittarius*	*Genius of Sagittarius*	
♑	*Capricorn*	*Genius of Capricorn*	
♒	*Aquarius*	*Genius of Aquarius*	
♓	*Pisces*	*Genius of Pisces*	
♄	*Saturn*	*Genius of Saturn*	
♃	*Jupiter*	*Genius of Jupiter*	
♂	*Mars*	*Genius of Mars*	
☉	*Sun*	*Genius of Sun*	
♀	*Venus*	*Genius of Venus*	
☿	*Mercury*	*Genius of Mercury*	
☾	*Moon*	*Genius of Moon*	
		Genius of Earth	
		Genius of Water	
		Genius of Fire	

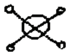
Caput Algol		*Pleiades*	
Aldebaran		*Hircus*	
Canis major		*Canis minor*	
Cor Leonis		*Cauda ursae*	
Ala corvi		*Spica*	

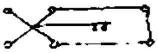
(APPENDIX 2 continued)

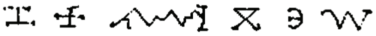
Alchameth 

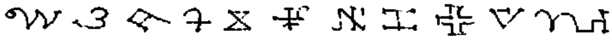
Elpheia 

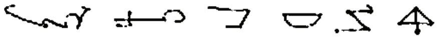
Cor Scorpi 

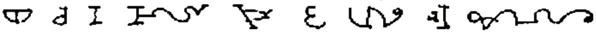
Vultur cadens 

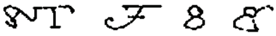
Cauda capricorni 

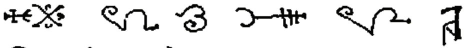
Characters of Saturn: 

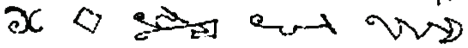
Characters of Jupiter: 

Characters of Mars: 

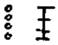
Characters of the Sun: 

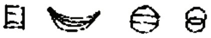
Characters of Venus: 

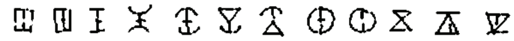
Characters of Mercury: 

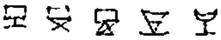
Characters of the Moon: 

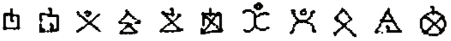
GEOMANTIC CHARACTERS

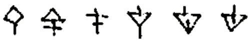
Via: 

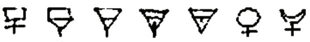
Populus: 

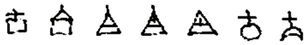
Conjunctio: 

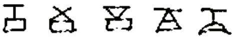
Albus: 

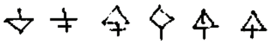
Amissio: 

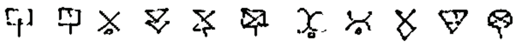
Puella: 

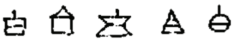
Fortuna major: 

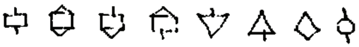
Fortuna minor: 

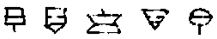
Rubeus: 

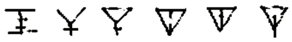
Puer: 

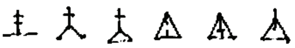
Aquisitio: 

Loetitia: 

Carcer: 

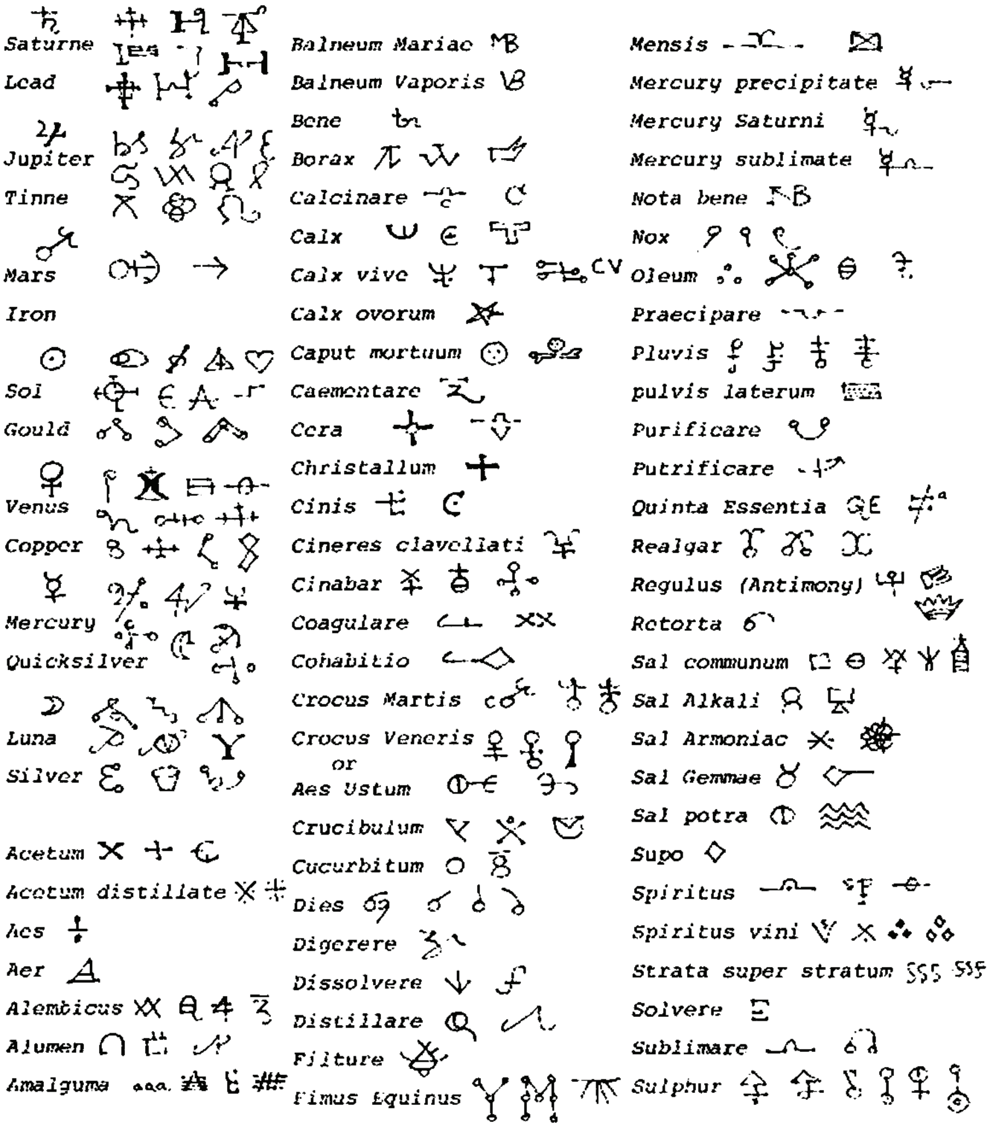
Tristitia: 

Caput draconis: 

Cauda draconis: 

APPENDIX 3 A seventeenth century alchemical list from WORLIDGE 1651

A Table of Chymicall & Philosophicall Charecters with their significations as they are usually found in Chymicall Authors both printed & manuscript.

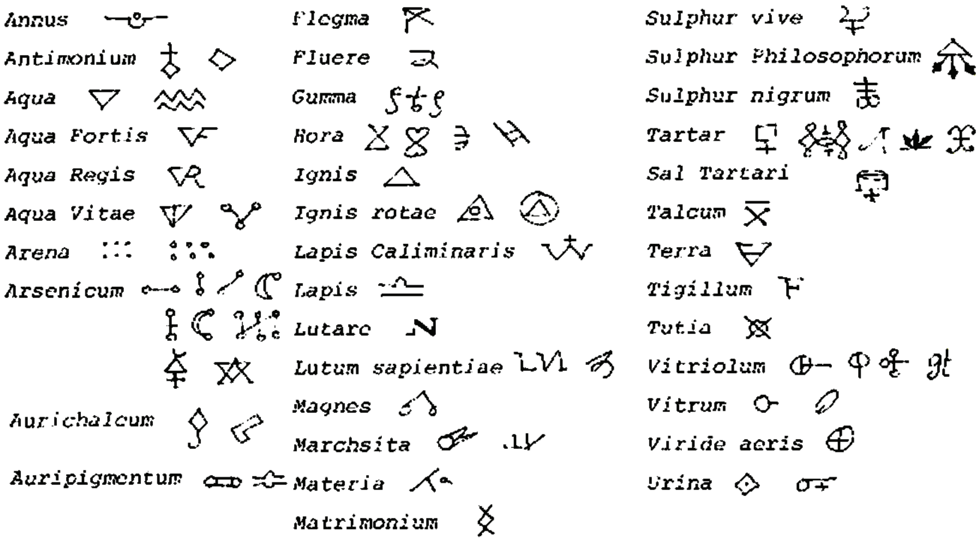


Saturne
Lead
Jupiter
Tinne
Mars
Iron
Sol
Gould
Venus
Copper
Mercury
Quicksilver
Luna
Silver
Acetum
Acetum distillate
Aes
Aer
Alembicus
Alumen
Amalguma

Balneum Mariae
Balneum Vaporis
Bone
Borax
Calcinare
Calx
Calx vive
Calx ovorum
Caput mortuum
Caementare
Cera
Christallum
Cinis
Cineres clavellati
Cinabar
Coagulare
Cohabitio
Crocus Martis
Crocus Veneris
or
Aes Ustum
Crucibulum
Cucurbitum
Dies
Digerere
Dissolvere
Distillare
Filture
Fimus Equinus

Mensis
Mercury precipitate
Mercury Saturni
Mercury sublimate
Nota bene
Nox
Oleum
Praecipare
Pluvis
pulvis laterum
Purificare
Putrificare
Quinta Essentia
Realgar
Regulus (Antimony)
Retorta
Sal communum
Sal Alkali
Sal Armoniac
Sal Gemmae
Sal potra
Supo
Spiritus
Spiritus vini
Strata super stratum
Solvere
Sublimare
Sulphur

(APPENDIX 3 continued)

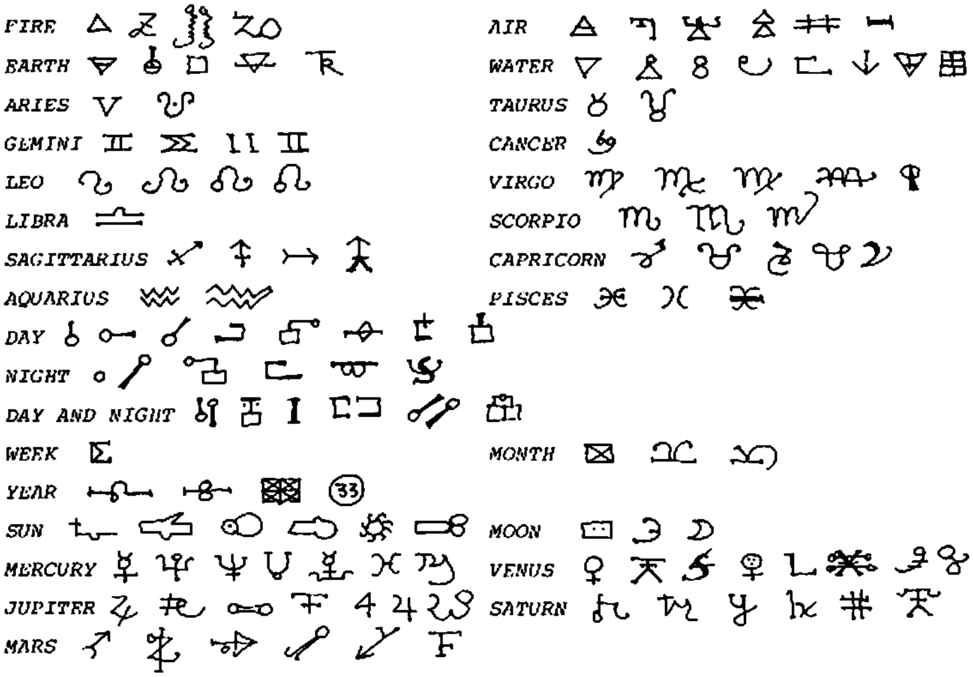


Annus
Antimonium
Aqua
Aqua Fortis
Aqua Regis
Aqua Vitae
Arena
Arsenicum
Aurichalcum
Auripigmentum

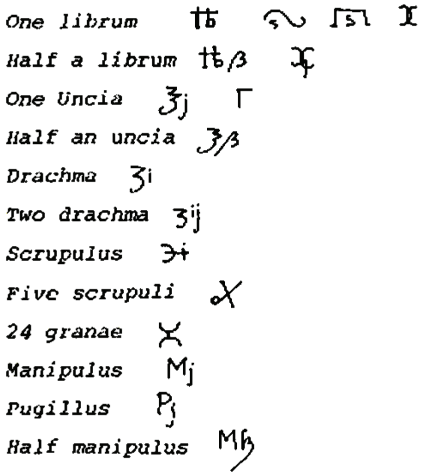
Flegma
Fluere
Gumma
Hora
Ignis
Ignis rotae
Lapis Caliminaris
Lapis
Lutare
Lutum sapientiae
Magnes
Marchsita
Materia
Matrimonium

Sulphur vive
Sulphur Philosophorum
Sulphur nigrum
Tartar
Sal Tartari
Talcum
Terra
Tigillum
Tutia
Vitriolum
Vitrum
Viride aeris
Urina

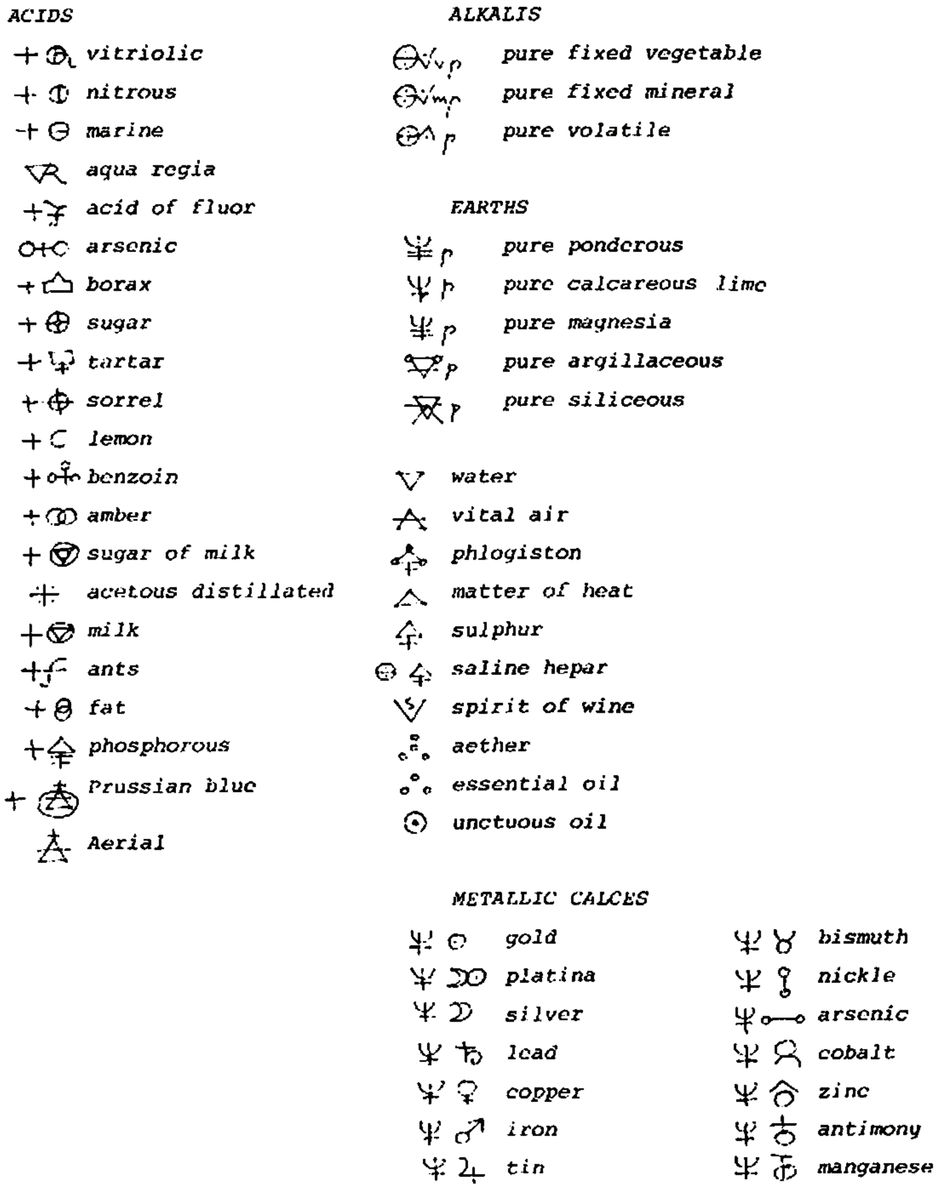
APPENDIX 4 A selection of early eighteenth century sigils from SOMMERHOFF 1701


FIRE
AIR
EARTH
WATER
ARIES
TAURUS
GEMINI
CANCER
LEO
VIRGO
LIBRA
SCORPIO
SAGITTARIUS
CAPRICORN
AQUARIUS
PISCES
DAY
NIGHT
DAY AND NIGHT
WEEK
MONTH
YEAR
SUN
MOON
MERCURY
VENUS
JUPITER
SATURN
MARS

ALCHEMICAL WEIGHTS & MEASURES


One librum
Half a librum
One Uncia
Half an uncia
Drachma
Two drachma
Scrupulus
Five scrupuli
24 granae
Manipulus
Pugillus
Half manipulus

APPENDIX 5 An eighteenth century neo-alchemical list from BERGMANN 1785



ACIDS

- *vitriolic*
- *nitrous*
- *marine*
- *aqua regia*
- *acid of fluor*
- *arsenic*
- *borax*
- *sugar*
- *tartar*
- *sorrel*
- *lemon*
- *benzoin*
- *amber*
- *sugar of milk*
- *acetous distillated*
- *milk*
- *ants*
- *fat*
- *phosphorous*
- *Prussian blue*
- *Aerial*

ALKALIS

- *pure fixed vegetable*
- *pure fixed mineral*
- *pure volatile*

EARTHS

- *pure ponderous*
- *pure calcareous lime*
- *pure magnesia*
- *pure argillaceous*
- *pure siliceous*

- *water*
- *vital air*
- *phlogiston*
- *matter of heat*
- *sulphur*
- *saline hepar*
- *spirit of wine*
- *aether*
- *essential oil*
- *unctuous oil*

METALLIC CALCES

- *gold*
- *platina*
- *silver*
- *lead*
- *copper*
- *iron*
- *tin*
- *bismuth*
- *nickle*
- *arsenic*
- *cobalt*
- *zinc*
- *antimony*
- *manganese*

APPENDIX 6 Sigils considered 'standard' in modern astrology from WILSON 1819

SATURN	♄	VENUS	♀	PALLAS	⚴
JUPITER	♃	MERCURY	☿	CERES	⚳
MARS	♂	THE MOON	☾	JUNO	⚵
THE SUN	☉	URANUS	♅	VESTA	⚶
ARIES	♈	TAURUS	♉	GEMINI	♊
CANCER	♋	LEO	♌	VIRGO	♍
LIBRA	♎	SCORPIO	♏	SAGITTARIUS	♐
CAPRICORN	♑	AQUARIUS	♒	PISCES	♓
SQUARE	□	SEXTILE	⚹	OPPOSITION	☍
TRINE	△	CONJUNCTION	☌		
DRAGON'S HEAD	☊	DRAGON'S TAIL	☋	PART OF FORTUNE	⊕

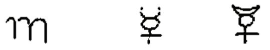
APPENDIX 7 'Standard' sigils in modern astrology from DEUTSCHE 1980

SATURN	♄	VENUS	♀	JUPITER	♃
MERCURY	☿	MARS	♂	MOON	☽
SUN	☉	URANUS	♅	NEPTUNE	♆
PLUTO	♇	DRAGON'S HEAD	☊		
ARIES	♈	TAURUS	♉	GEMINI	♊
CANCER	♋	LEO	♌	VIRGO	♍
LIBRA	♎	SCORPIO	♏	SAGITTARIUS	♐
CAPRICORN	♑	AQUARIUS	♒	PISCES	♓

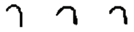
Index of Sigils

MY AIM IN CONSTRUCTING THIS INDEX has been to reduce a vast number of the more frequent sigils to a formal classification which will facilitate identification, and thus supplement in a useful way the entries within this *Dictionary*. Towards this end, I have reduced some 5,000 sigils to small distinctive groups on the basis of a two fold division. The first division is based on a count of strokes comprising the sigils - a division loosely allied to the character count favoured by the Chinese lexicography - whilst the second division is based upon salient 'recognition features' within the sigils themselves. By this two fold division a very large number of sigils has been reduced, by a fair graphic logic, to groups which may be presented in the space of approximately two pages - indeed, in most cases, within the space of one page only.

My first division is in terms of character strokes. The sigils have been divided according to the number of strokes (straight lines, curves, circles, and so on) which give them their distinctive forms. For example, the following three sigils are each different forms for MERCURY:



A simple count of the number of strokes underlying these three forms reveals each sigil to belong to a different primary class, thus:

equals  which gives THREE STROKES

☿ equals ◡ ○ | — which gives FOUR STROKES

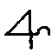
equals ◡ ◡ ○ | — which gives FIVE STROKES

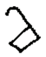
A curved loop is counted as THREE STROKES, on the grounds that it consists of an enclosure with two arms, thus:
Because of this, a sigillic form for MERCURY such as would be counted as consisting of FIVE STROKES, on the following basis:

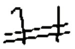
equals ◡ ○ which gives FIVE STROKES.

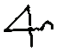
In practice, one must be careful to distinguish such a 'three stroke' loop from the form which is in fact actually made up from two strokes, one being a straight line, the other a curve. Similarly, the 'three stroke' must be distinguished from the form which is made up from the small circle and the curve, thus: c

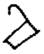
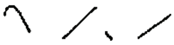
What may at first appear to be a somewhat complex matter, proves in fact to be very simple. Anyone who wishes to identify an unknown sigil, in order to find the relevant entry in the *Dictionary*, must first count the number of strokes from which the sigil is constructed. Suppose, for example, one wishes to seek the identity and meaning of the three sigils:

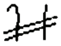
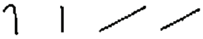






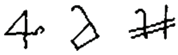
The first  consists of the constituents: / | — ∩

The second  consists of the constituents: 

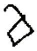
The third  consists of the constituents: 

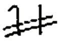
Accordingly, one would therefore seek the forms (and hence the identity) of each of these three sigils in the columns ranged under the prime class of FOUR STROKES.

By means of this prime division, only five groups are established. It proved inpracticable to extent the index beyond the limits of sigillic forms constructed from more than five strokes. However, the very large number of sigils included within such limitations require a further basis of division to make them manageable. I have accordingly adopted a subdivision based on salient recognition principles, which reduce these groups considerably.

The basis of this subdivision is a recognition of the individual images themselves. For example, if we examine once more the three forms given above -  - we must observe that what they have in common is a structure based on three straight lines producing an enclosure of some form or other. If, therefore, we seek to identify these three sigils, we need only look under the prime classification of FOUR STROKES, and under the subdivision *Three straight lines producing an enclosure,* on page 379 and we should be able to identify these three forms. By means of this identification it should be possible for us to discover the corresponding name which will refer us to the actual entry within the body of the *Dictionary.*

relates to OIL OF TARTAR

 relates to LIME OF EGGSHELL

 relates to SATURN

Within the respective entries of the *Dictionary*, further information relating to meaning, source, and so on, will be found.

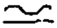
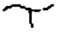
This second basis of division, by salient recognition principles, has led to the following groupings, alongside which I give here two examples to help in identification of the class.

ONE STROKE

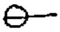
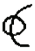
One line or point (page 331) · —

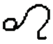
TWO STROKES

Two straight lines (page 322)

One straight line and one curved (page 333)  

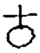
Both strokes curved (page 335)

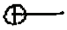
Large circle and one stroke (page 338)  

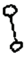
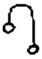
Small circle and one stroke (page 340) 

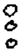
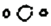
THREE STROKES

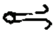
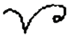
Large circle with lines inside (page 342)

Large circle with lines outside (page 343) 

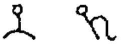
Large circle with strokes both inside and outside (page 344) 

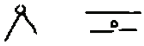
Two small circles plus stroke (page 346)  

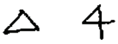
Three small circles (page 347)  

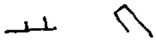
One small circle plus two curves (page 348)  

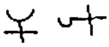
THREE STROKES *(continued)*

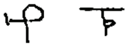
One small circle plus one straight line (page 349) 

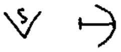
One small circle plus two straight lines (page 350) 

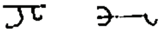
Three straight strokes forming enclosure (page 351) 

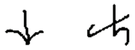
Three straight lines forming open sigil (page 352) 

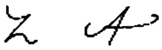
Two straight lines, in cross or T, forming open sigil (p.354) 

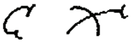
Two straight strokes, forming enclosure in sigil (page 355) 

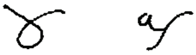
Two straight lines giving open sigil (page 356) 

One straight and horizontal stroke(page 358) 

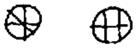
One straight and vertical stroke (page 360) 

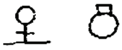
One straight line at angle (page 361) 

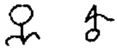
Curved, forming open sigil (page 362) 

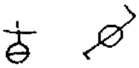
Curves with enclosure (page 363) 

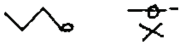
FOUR STROKES

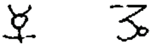
Large circle enclosing lines (page 364) 

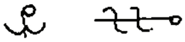
Large circle with three straight lines (page 365) 

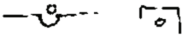
Large circle with three lines (page 366) 

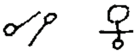
Large circle with lines cutting circle (page 367) 

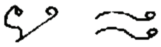
Small circle with straight lines (page 368) 

Small circle with one curved stroke (page 369) 

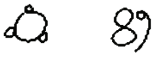
Small circle with at least two curves (page 370) 

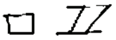
Small circle isolated within sigil (page 371) 

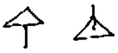
Two circles plus straight lines (page 372) 

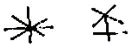
Two circles plus at least one curve (page 373) 

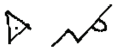
FOUR STROKES *(continued)*

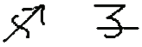
Three or more circles (page 374) 

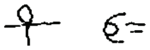
Straight lines producing quadrilateral enclosure (page 375) 

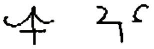
Four straight lines, producing triangular enclosure (p. 376) 

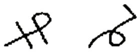
Four straight lines producing open sigil (page 377) 

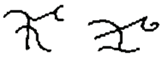
Three straight lines incorporating enclosure (page 379) 

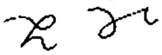
Three straight lines producing open sigil (page 380) 

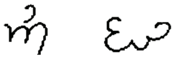
Two straight lines with enclosure (page 382) 

Two straight lines producing open sigil (page 383) 

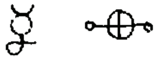
One straight line with enclosure in sigil (page 385) 

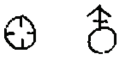
One straight line with open sigil (page 386) 

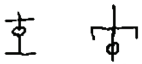
Curves with enclosure within sigil (page 387) 

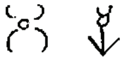
Curves only (page 388) 

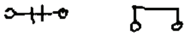
FIVE STROKES

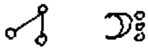
Sigil incorporating large circle (page 389) 

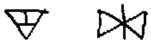
One large circle (page 391) 

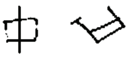
Small circle with straight strokes (page 392) 

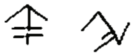
Small circle with at least one curved line (page 394) 

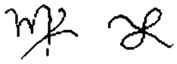
Two small circles (page 396) 

Three or more small circles (page 398) 

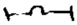
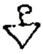
Five straight lines forming triangular shape (page 399) 

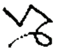
Five straight lines forming quadrilateral in sigil(page 401) 

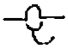
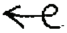
Five straight lines giving open sigil (page 402) 

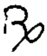
Five curves only (page 404) 

FIVE STROKES *(continued)*

Four straight lines in sigil (page 405)  

Three straight lines in sigil (page 407) 

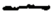
Two straight lines within sigil (page 409)  

One straight line in sigil (page 410) 

ONE STROKE - One line or point

ARCHETYPES
UNITY

LADY POPE
MATTER
PASSIVE PRINC.


WATER

ACTIVE
BODY ERECT
JUGGLER
ONE

PLANETARY S. (D)

MERCURY

HALF

ALUM

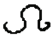
ALUM
LIME OF EGGSHELL

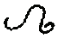
DISSOLVE

PLANETARY S. (S)

LEO
SOAPSTONE

LEO

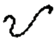

CAPUT
LEO

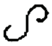

LEO

SOUL

PURIFY

ARIES


SUMMER


PLANETARY S. (C)

CRYSTAL
LEAD
LIME

RETORT

WATER

DUNG

AMBRIEL

AMNIXIEL

SPIRIT OF GEMINI

PLANETARY S. (C)

MOON
PHILOSOPHIC LEAD
SILVER

SOUL

DISTILLATION
DUNG
PLANETARY S. (C)

FIMUS EQUINUS
LEO

PURIFICATION

LEO

CHRIST

SATURN

ABYSS
AIR
AKASHYA
ALUM
ANTIMONY VITRUM
BLOODSTONE
CUCURBITA
CUPELLA
DEATH

EGG
ESSENCE
ETERNITY
FIRE
GENIUS OF WATER
GREATER WORLD
HERMETIC TETRAD
INFINITY
MANIFESTATION
MATERIA PRIMA
NIGHT
ONE
OXYGEN
PRIMAL POWER
SOLAR SYSTEM
SUN
THREE AIRS
UNITY
VITRIOL

ALUM

ANTIMONY VITRUM

ARSENIC
CHARACTERS OF EL.
GUM
SAND
VENUS

PLANETARY S. (S)

VITRIOL

LAPIS

CHALK

CHALK

LADY POPE

EARTH

TWO STROKES - Two straight lines

ARIES
MARCASITE
OIL OF TARTAR
PLANETARY S. (C)
TARTAR

CREATION
CROSS
MARS
SALTPETRE
TAU
TINCTURE

QUINCUNX
PLANETARY S. (C)

AQUA FORTIS

AURICHALCUM
CHAOS
CROSS
CRUCIBLE
DISTILLATION
ELEMENTS
EUCHARIST
FALL OF MAN
FOUR ELEMENTS
HERMETIC TETRAD
MANIFESTATION
MATERIAL WORLD
OCTONARY
ORPIMENT
QUATERNARY
TERNARIUS
VINEGAR
VITRIOL
WORLD ARCANUM

CROSS

CROSS

CHARACTERS OF EL.

AIR
CHRIST
CROSS
CRUCIBLE

EARTH
QUATERNARY
SALTPETRE
SULPHUR
TALC
TAURUS
VINEGAR
VITRUM
WORLD ARCANUM

WINE

UNCIA

ANGULAR

CADENT
IRON
PLUTO
PLUTO-LOWELL
SEMI-SQUARE

SLOW HEAT

INTEGRITY

FIRE

EGGSHELL

CHARACTERS OF EL.

CRUCIBLE
MELTING POT
OIL OF TARTAR
VITRIOL
WHITE VITRIOL

EGGSHELL
SEMI-SQUARE

SEMI-SQUARE

PLANETARY S. (D)

PHLEGMA

SKILLET

ELEMENTAL WORLD
SESQUIQUINTILE

AIR

LADY POPE

WHITE LEAD

TWO STROKES - One straight line and one curved

INFUSION

CALX
CROSS
SMOKE

AMNIXIEL
CALX
CALX METALLORUM

CALX METALLORUM

SILVER

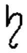
LEAD
SALT

MARS
MOON

CRYSTAL

LEAD

SATURN
TARTAR


SATURN

SATURN

PLANETARY S. (C)

CINNABAR
CROCUS
MERCURY
SAFFRON FLOWER
SALT
WHITE ARSENIC

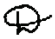
CREATIVE POTENCY
ONE
RU
SATURN

PUGILLUM

WHITE LEAD

ANTIMONY
PLANETARY S. (D)

AQUA FORTIS


BOLE

GEMINI
VITRIOL

FIRST

ALABROTH

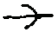
MOON

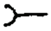
URINE

CALX
CROCUS MARTIS

AES USTUM
CROCUS VENERIS
FURNACE
VENUS

CINDERS

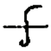

SILVER


MERCURY

MOON

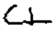
CAPRICORN

DISSOLVE
PLANETARY S. (C)


SUN

PLANETARY S. (C)
RETORT

PLANETARY S. (D)


COAGULATE

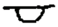
PLANETARY S. (D)

AES USTUM

ANTIMONY

PLANETARY S. (D)

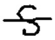
BOILER
ETERNAL DARK
PLANETARY S. (D)
PLANETARY S. (S)


SALT

LEO

CEMENT

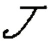
CALCINATE


SPIRIT

CAPRICORN
CAPUT

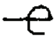
PLANETARY S. (C)

CUPELLA

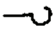

SPIRIT OF SCORPIO

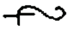
METAL

MOON
SCRUPULUS

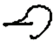

PISCES

SOAPSTONE


CALCINATED TARTAR


PLANETARY S. (C)

CANCER


PLANETARY S. (C)

continued

TWO STROKES - One straight line and one curved *(continued)*

CANCER

PLANETARY S. (C)

ARIES

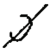
CROCUS VENERIS

QUICKLIME

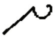
TUTIA

PLANETARY S. (S)

SILVER PAINT


IRON

SILVER PAINT


ROMAN VITRIOL

HISMAEL

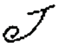
PLANETARY S. (D)

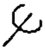
CINNABAR

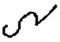
MARS

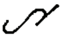
MERCURY

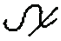
CROCUS MARTIS

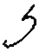

PLANETARY S. (S)


CRYSTAL


PLANETARY S. (D)


DRY

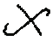

COPPER


HASMODAI

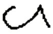
SALTPETRE

CALCINATED TARTAR

PLANETARY S. (S)

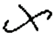

ELECTRUM

SALT
VENUS


CALCINATE

SULPHUR

SPOONFUL

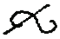

CALX CHYMICUS

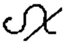
CAPRICORN

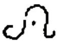
NIGHT

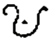
HISMAEL

PISCES

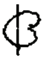

DISTILLATION


BRONZE
CRUDE METAL


PURIFICATION


PURIFY

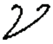
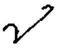
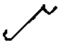
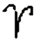
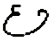
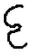
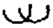
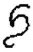
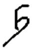
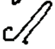
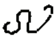
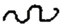
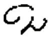
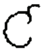
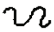
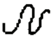
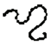
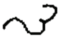
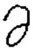
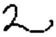
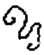
DRACHMA


ARSENIC

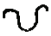
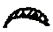
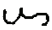
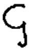
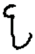
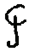
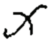
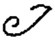
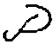
SALTPETRE

CAUDA

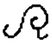
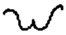
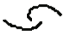
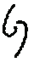
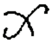
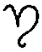
TWO STROKES - Both strokes curved

	SPIRIT OF TAURUS
	CAPRICORN
	REDUCTION SALTPETRE
	WINE
	SAVIOUR
	WHITE WINE
	CALCINATE
	SCRUPULUS
	EQUINOX FIRE
	SPIRIT OF VIRGO
	OIL OF TARTAR RED SULPHUR
	ARIES CREATION CROSS HAMALTEL JUPITER MELTING POT MERCURY MONTH
	JASON
	BOLE BORAX
	VOLATILE
	PLANETARY S. (S)
	OMEGA
	MOON
	PLANETARY S. (C)
	PLANETARY S (D) REDUCTION SILVER TIN
	GRAIN
	QUINTESSENCE REDUCTION
	PLANETARY S. (S)
	PLANETARY S. (C)
	PLANETARY S. (C)
	LIXIVIUM
	SAL GEMMA PLANETARY S. (C)
	PLANETARY S. (d)
	PLUTO
	SILVER
	RU
	LIGHT MOON
	VIRGIN
	LAPIS
	LAPIS
	PLANETARY S. (C) PLANETARY S. (S) VITRIOL
	HASMODAT
	LEAD
	HALF-DRAGMA
	PLANETARY S (C.)
	LEO
	LEO
	CALCINATED TARTAR
	ALUM
	ALBUM
	VIRGO
	SILVER
	TAURUS
	PLANETARY S. (S)
	PLANETARY S. (D)
	SCORPIO
	LEAD
	PLANETARY S (D)
	LEO
	CAPRICORN
	SOAPSTONE
	ALUM DISTILLATION HOUR JUPITER
	PLANETARY S. (C)
	EYE MUTABILITY
	PLUTO
	ASBESTOS

TWO STROKES - Both strokes curved *(continued)*

	SILVER
	SILVER
	ASHES CINDERS MOON ORPIMENT
	MARS
	SCRUPULUS
	ALUM CAUDA PURIFICATION SPIRIT OF LEO TARTAR
	ALUM
	FIX
	AES USTUM CROCUS VENERIS
	PISCES TIN
	DECOCTION GRAIN PISCES
	EBULLITION
	CALX METALLORUM CAPRICORN HANAEL MATERIA PRIMA MOON PISCES PLANETARY S. (D) QUICKSILVER REALGAR SAL ALKALI WARM
	PULVERISE
	PISCES REALGAR SILVER
	ALUMEN PLUMEUM DUST PISCES POUND POWDER SOAPSTONE
	ALUM BORAX CINNABAR FEMALE FORM MOON MOON INCREASING MOONRISE QUICKSILVER SOUL TOPAZ
	ARSENIC BORAX MATTER MOON MOON DECREASING SILVER WISDOM
	APAS GOLD MOON PHILOSOPHER SEXUAL ENERGY SILVER WATER
	WATER
	PHOSPHORUS
	CHARACTERS OF EL.
	PLANETARY S. (C)
	COAGULATE
	COPPER
	LEO
	MARS
	DROP FLUX MOON
	CAPRICORN GEMINI
	SALT
	SILVER
	NIGHT
	GENIUS OF FIRE
	GRADE SAND CUPEL TIGILLUM
	LEO
	LEO
	LEO
	PLANETARY S. (C)
	SIGIL
	OUNCE
	PLANETARY S. (C)
	PLANETARY S. (C)
	PUGILLUM
	BOLE
	PUGILLUM

TWO STROKES - Both strokes curved *(continued)*

	LEAD PUGILLUM SILVER
	CALX METALLORUM
	AIR
	CALCINATED ALUM
	POUND
	MARS
	CAPRICORN
	MELTING POT
	SOAPSTONE
	CANCER
	CANCER
	PLANETARY S. (S)
	TAURUS
	TAURUS TIGILLUM
	SAL TARTARI
	CALX QUICKLIME
	SULPHUR
	GLASS VITRUM
	FIRE
	RECEIVER
	POPULUS
	SAL ALKALI
	DISTILLATION
	HOUR
	KEDEMEL
	KEDEMEL
	HALF
	SALT
	TAURUS
	SATURN
	SUN

TWO STROKES - Large circle and one stroke

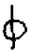
SALT

OLIVE OIL

AHENUM
AIR
ALCALICUS
EARTH
ELEMENTS
HOLY DEITY
LIGHT
LILITH
MANIFESTATION
MOTHER NATURE
MOTION
PLUTO
SALT
SILVER
SPIRIT
THREE EARTHS

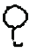
VERDIGRIS

ACIDUS
AZOTE
DIDO
MALE ELEMENT
ORIGIN
POTASSIUM NITRATE
SALSITER
SALTPETRE
SPIRIT
THREE WATERS

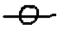

FLOWERS OF BRASS

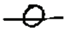
IRON

MARCASITE
SALTPETRE
VITRIOL


SMOKE

SUN
BORAX


EARTH


ORPIMENT
REVERBERATIO
SAL GEMMA
SALT
SALTPETRE
SANDARAC
SPIRIT OF WINE
SULPHUR

GLASS

ALUM
SPIRIT

MOTION

PASTE
QUICKSILVER

SALTPETRE
STAGNATED
VITRUM

ALBUMEN
CINNABAR
COSMOS
ESSENCE
EYE OF GOD
HYDROGEN
INFINITY
JUGGLER
MALE
MANIFESTATION
PERFECTION
POTABLE GOLD
PRIMAL POWER
SUN
SUN ARCANUM
THREE PRINCIPLES

DEATH
OBIIT

DECADE

ALBUMEN
CIRCULUS DUPLEX
COPPER

GLASS
OIL
OIL DISTILLATE
OIL OF TARTAR
SALT

CINNABAR

ALUM

MARCASITE
TAURUS

BORAX
IRON FILINGS
LUNA FIXA
SAL GEMMA

SALT
TAURUS

MURIEL

GOLD
POTASH

SAL ALKALI

CANCER

SUN

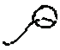
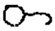
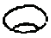
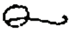
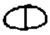
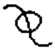
ALUM
SOAPSTONE

SALT

SOAPSTONE

ALKALI
AQUA REGIS
BORAX
CASSIEL
CINNABAR
COPPER
CRYSTALLISED VER
HAEMATITE

TWO STROKES - Large circle and one stroke (*continued*)

	MARCASITE MINERAL SALT OGDOAD PLANETARY S. (C) PLANETARY S. (D) POTASH PRIAPUS TAURI SAL ALKALI SAL GEMMA TUTIA VERDIGRIS WATER OF LIFE WHITE ARSENIC WHITE VITRIOL
	INFINITY OGDOAD OPPOSITION
	HAURIENS PRIMUS SIDUS FORTUNAE
	CORNUA SCORPIONIS
	ZINC
	OIL SUGAR
	POPULUS
	SUN
	RETORT TIN
	RECEIVER
	WHITE VITRIOL
	TAURUS
	MOON
	SOAPSTONE
	CALCINATED GOLD GOLD
	MOON
	PROJECTION
	PLANETARY S (S)
	ALUMEN PLUMEUM
	CRYSTAL QUINTILE SOAPSTONE
	MARCASITE SALTPETRE
	SUN
	CRUDE METAL BRONZE
	CONCH
	MARCASITE
	OSSA
	SILVER
	COPPER
	WHEEL OF FORTUNE
	SAL GEMMA
	VULCAN
	LEAD

TWO STROKES - Small circle and one stroke

GLASS

ANTIMONY

CROSS
DAY
DISTILLATION
SALTPETRE
VERDIGRIS

CHARACTERS OF EL.
MELTING POT
NIGHT
VENUS

QUINTESSENCE

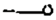
SMOKE

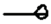
ALUM

NIGHT
ARSENIC

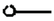
HOUR

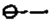
NIGHT


NIGHT
VERDIGRIS


CROCUS MARTIS

CONJUNCTION


CONJUNCTION
DAY
VITRUM


COPPERAS

PLANETARY S. (S)

CONJUNCTION
DAY

GENUINE SULPHUR
MERCURY

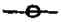
SUN

BURNED ALUM
DAY

CHARACTERS OF EL.

SALTPETRE

LILITH
MARS
MERCURY
OIL OF TALC
SALT


COPPER
DEATH
EARTH
SPIRIT

LEO

ARSENIC

SOLVERE

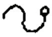
BOLE

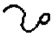
ALUM

DISTILLATION

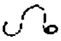
LEO

ARSENIC


CAUDA

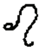

FIRE
SOOT

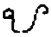
DISSOLVE
LEO
SOLVERE


ANTIMONY
LEO

DISTILLATION
LEO

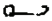
LEO


LEO


PLANETARY S. (S)

GENUINE SULPHUR

LEO


PLANETARY S. (S)

CALX
CHARACTERS OF EL.
COAGULATION

RETORT

DAY

SAL ALKALI

LEO

DISTILLATION

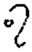
WHITE VITRIOL

DISTILLATION
SAL GEMMA
SILVER

WHITE ARSENIC

ARSENIC

DUNG


AUTUMN

HAURIENS SECUNDUS

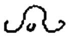
PREVIOUS SYZYGY

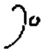
ARSENIC

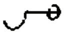
TWO STROKES - Small circle and one stroke (*continued*)

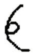
OGDOAD
WATER

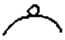
CAPRICORN

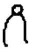

VINEGAR


MAGNESIA OF GOLD


CAPRICORN


TERRESTRIAL

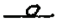

SAL ALKALI
SALT OF KALI


COBALT

MERCURY
TAURUS

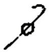
EYE
TIN

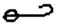
DISTILLATION
BONES


MYRIAD

CORNUA ARIETIS

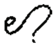
CONJUNCTION

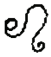

SILVER PAINT


EARTH

GOLD

OCCULTATION


LEO


LEO

THREE STROKES - Large circle with lines inside

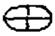
VEGETABILIA

EARTH

AHENUM

SPHERE
VEGETABILIA

ALUM
CALX
CAPUT MORTUUM
CREATION
CROSSWHEEL
CRYSTALLISED VER.
DEATH
EARTH
FALL OF MAN
FORM
HERMIT
MALE AND FEMALE
MANIFESTATION
ORIGIN
PARS
QUATERNARY
ROSY CROSS
SULPHUR
VERDIGRIS
VITRIOL


SUBLIMATION

ALUM
AMISSIO
CAPUT MORTUUM
CHRIST
DEATH
EUCHARIST
FERMENTATION
MATERIA PRIMA

ALUMEN PLUMEUM
ANIMALIA
ATLANTIS
CROSS
EARTH

EVOLUTION
MINERALIA
ORIGIN
TAU

ANIMALIA
SOAPSTONE

CRYSTALLISED VER.
GENUINE SULPHUR
VERDIGRIS
VITRIOL
VITRIOLIC ACID

VITRIOL

COLCOTHARUM

CONJUNCTIO
VERDIGRIS

CONJUNCTIO

SODA

OIL

HONEY

CROCUS VENERIS

SILVER

STAGNATED

SUN

QUICKLIME

THREE AIRS

SALTPETRE

CAPUT MORTUUM

SODA

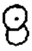
LEAD

PLATINUM

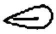
MYSTERIOUS PLA.

SAL AMMONIAC

SAL AMMONIAC


MARCASITA AUREA

SEPARATION


GOLD

WHITE VITRIOL

AGATE

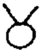
SUN

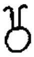
THREE STROKES - Large circle with lines outside

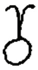
DIGEST

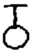
REALGAR
TAURUS

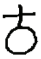
TAURUS

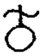

SOAPSTONE

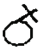

SPRING
TAURUS


PRIAPUS TAURI
REALGAR

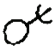

VINEGAR

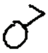

ANTIMONY
BORAX
CINNABAR
EARTH
FORTUNA MINOR
JUPITER
MARS
THREE FIRES
VENUS

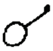

ANTIMONY REGULUS

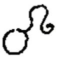

IRON
MARS
QUICKLIME

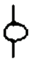
MARS

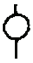

CROCUS MARTIS

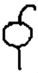

ANTIMONY

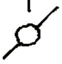

ANTIMONY


LEO


CARCER
SALT


CROCUS VENERIS


CROCUS VENERIS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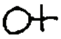
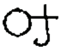

COPPER
DIGESTION
MARS
VENUS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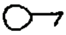
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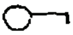
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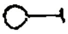
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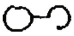
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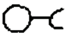
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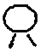
VITRUM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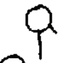
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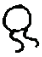
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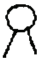
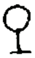
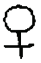
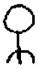
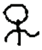
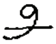

COBALT
GRADES OF FIRE


POTASH
VENUS


AIR
BELL METAL
COPPER
FEMALE
FORTUNA MAJOR
VENUS
VERDIGRIS


BRASS
CROCUS VENERIS
VENUS


PLANETARY S. (C)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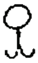
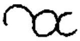
ETHERIC


FLOWERS OF BRAS.
LITHARGE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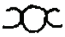
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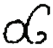
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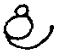
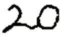
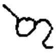
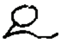

VITRIOL

RED ORPIMENT

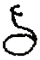

AUTUMN
FIRE


FLOW

DIGEST


QUINTESSENCE

RED ORPIMENT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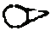
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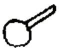
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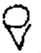
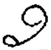

MARCASITE

CINNABAR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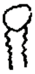
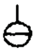
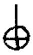

DAIMON

THREE STROKES - Large circle with strokes both inside and outside

SUN

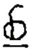

LOETITIA

GOLD


ARMENIAN BOLE
EARTH

SALTPETRE

MAGNESIA
SALTPETRE


HALF OUNCE

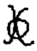
EARTH
MONTH
SAL GEMMA

TAURUS

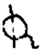
MARCASITE

CALAMINE

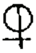
DIGEST


CALCINATED GOLD
CALX
PARS

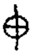
PISCES


PLANETARY S. (S)

COPPER


ARMENIAN BOLE
ASHES
BOLE
CALAMINE
CINDERS
FIRE HAND
MENSTRUUM
NITRE GLOBULES
SULPHUR
VENUS

LITHARGE OF GOLD

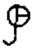

OIL

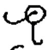
CRYSTAL

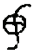
TRISTITIA

VERDIGRIS

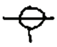
EARTH

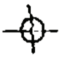

WHITE VITRIOL

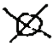

CALCINATED ALUM


SALT

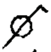
SALT


SULPHUR
WAX


CROSS
HAEMATITE
PARS
SALT
ZODIAC


CALCINATED TARTAR
PARS
VERDIGRIS

ARMENIAN BOLE
VERDIGRIS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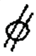
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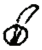
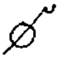
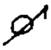

ANTIMONY

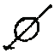
PASTE

OLIVE OIL


SPIRIT OF VIRGO


TIN

LEAD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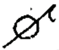
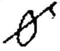
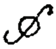

MARS


MARS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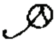
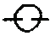
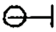
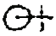

WHITE VITRIOL


CALCINATED ALUM


SALT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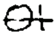
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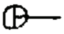
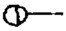
NITRIC ACID


COPPERAS
THREE WATERS
VITRIOL
WHITE VITRIOL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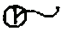
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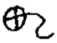
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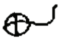
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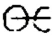
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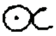
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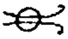
MORTAL ADAM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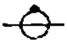
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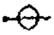
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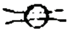
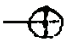
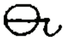
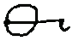
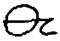

ARMENIAN BOLE

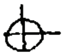
THREE STROKES - Large circle with strokes both inside and outside *(cont.)*

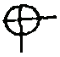

ALUM
VITRIOL

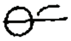

COPPER
PURGE

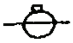

AES USTUM

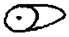

COPPER

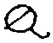

OIL

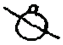

MOON


SUN

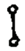

CINNABAR


GOLD


BORAX


ARSENIC SUBLIMATE

THREE STROKES - Two small circles plus stroke


AES USTUM
ANTIMONY
ARSENIC
CHARACTERS OF EL.
CHRIST
COPPER FILINGS
NICCOLUM
OPPOSITION
PLANETARY S. (C)
WHITE ARSENIC

DISTILLATION

PLANETARY S. (S)

WHITE ARSENIC

ZINC

PLANETARY S. (D)
SPIRIT OF GOLD

VITRIOL

BORAX

CINNABAR

CINNABAR
ORPIMENT
VITRIOL
YEAR

COAGULATION

DIGEST

SAL GEMMA

MERCURY SUBLIMATE

SALT

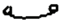
PURIFY

BOLE
DRACHMA
OIL OF TARTAR

ARIES
NODE
PURIFICATION
REALGAR

ASCENDING NODE

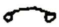
OLEUM SANSARI

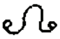

PURIFY

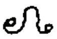
TAURUS

CAPUT

NODE
SAL VITRI
UNCIA


SOAPSTONE


QUICKSILVER


CAPUT
DESCENDING NODE
LEO

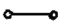
LEO

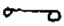
JUPITER
SUBLIMATE
WHITE WINE

ASCENDING NODE
DESCENDING NODE

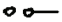
OUNCE

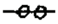
MERCURY SUBLIMATE


ARSENIC
BORAX
GLASS
OPPOSITION
WHITE ARSENIC


WHITE ARSENIC

VERDIGRIS


GLASS


SULPHUROUS MATTER

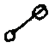
QUICKSILVER

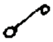
MERCURY

WHITE ARSENIC

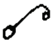
COAGULATION

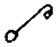
ALUM
AURICHALCUM
BRASS
DISTILLATION
GOLD
OPPOSITION
RED ARSENIC


DISTILLATION

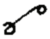

ANGEL
IRON FILINGS

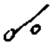
ALBUMEN
ALUM


WHITE ARSENIC

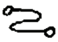

QUINTESSENCE

CHARACTERS OF EL.


QUINTESSENCE


SATURN

WHITE ARSENIC


CHARACTERS OF EL.

SUN
VENUS

AGATE

THREE STROKES - Three small circles

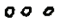
CORONA

MERCURY OF LEAD

CONCH

AQUA REGIS
ETHERIC
OIL
OIL DISTILLATE
OIL OF TARTAR
OLIVE OIL
SULPHUR

AQUA REGIS
COOPERTA


WHITE ARSENIC

CALX
CALX METALLORUM

WHITE ARSENIC

BOILED OIL
PEBBLE

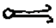
MINIUM

PASTOR

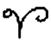
BRACHIUM

TIN

THREE STROKES - One small circle plus two curves


MARCASITE

SPIRIT


TAURUS

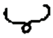
REALGAR
SAL AMMONIAC

HOUR
IRON
STEEL

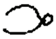
FLOW

IRON

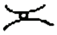
FLOWERS OF BRASS

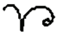

WHITE ARSENIC

COAGULATION

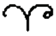

CAPRICORN

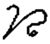
CAPRICORN


CANCER

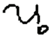

CALCINATED TARTAR

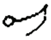
LEAD


ARIES

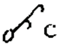

GENIUS OF EARTH

OIL OF TARTAR


CAPRICORN


MALCHIDAEL

PISCES


CAPUT MORTUUM
DEATH

LEO
MERCURY SUBLIMATE

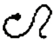
CHARACTERS OF EL.
LEO

PURIFICATION

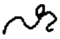
LEO

LEO

LEO


SUBLIMATE

SALSITER


DISTILLATION

ADAMAS

AQUISITIO

AQUISITIO

AMISSIO

VITRIOL

CANCER

SUN

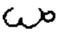
AKASHYA
PLUTO
SPIRIT-SOUL

PLANETARY S. (C)

ARIES

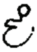
LEO

TARTAR

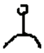

SCORPIO

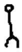
LEO

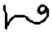
APOLLO

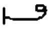

CINNABAR

THREE STROKES - One small circle plus one straight line


STEEL

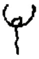

CROCUS VENERIS
IRON
MARS
MERCURY

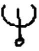

VINEGAR

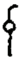

STAR

SALTPETRE

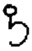
NEPTUNE

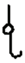

PLUTO


NEPTUNE

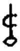

AES USTUM

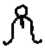
LEAD ORE


AURICHALCUM
BRASS
IRON FILINGS


ARIES

SALT

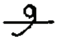

ANTIMONY HEPAR

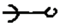

ALUMEN PLUMEUM

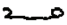
PLANETARY S. (S)

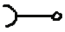
PLANETARY S. (S)

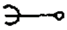
SAND CUPEL

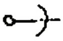

LEAD
MINIUM
SATURN

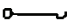

CROCUS MARTIS
CROCUS VENERIS

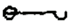

AUTUMN

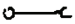

PLANETARY S. (S)

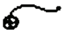

SPIRIT OF TAURUS


SPIRIT OF PISCES

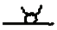

BORAX
WHITE ARSENIC

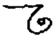

SAL ALKALI

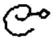

AES USTUM
GLASS
PLANETARY S. (S)

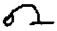

DISTILLATION

ANTIMONY FLOWERS


MERCURY


TAURUS


BOLE

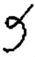

LEO

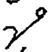
CUCURBITA

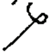
ANTIMONY

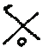
BOLE

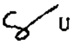
LEAD

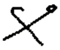

CALCINATED TARTAR

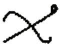

TARTAR

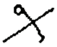

CAPRICORN

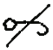

AQUISITIO


UNBURNED SULPHUR

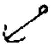

VENUS

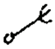

PLANETARY S. (S)

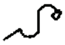

SULPHUR


ALUMEN PLUMEUM

PLANETARY S. (S)

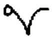

BOLE

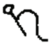

ARSENIC

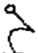

PLANETARY S. (C)

SACRED

ARSENIC SUBLIM.

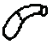

ARIES

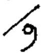

COPPER


MARS

RETORT

SUN


SAL GEMMA

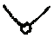

SATURN

THREE STROKES - One small circle plus two straight lines

CIRCULATING FIRE
POTASH
SAL ALKALI

CARDINALITY
DRACHMA

EGGSHELL


MARCASITE

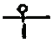
ALBUMEN
EGG YOLK
SAL GEMMA

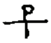
AURUM MUSICUM

PLANETARY S. (S)

POTABLE GOLD

JUPITER
ORIGIN

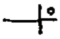

CHRIST

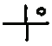

CHRIST

CHRIST
CHRISTMON

AMISSIO
BILE
CRUCIBLE

WINE


SULPHUR

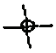

SULPHUR

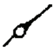
MERCURY

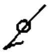
COAGULATION

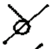
CRYSTALLISED VER.
PLUTO
SALT

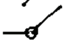
TUTIA


ALUM
CRYSTALLISED VER.
FIXED CROSS
ZODIAC

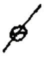

ARSENIC SUBL.


SILVER PAINT


SILVER


CROCUS MARTIS

SPOONFUL

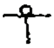

SULPHUR

SUN

BORAX

SALT

POTASH

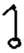

ANKH
CAPRICORN
OIL OF SULPHUR
ORIGIN
RU
SACRIFICE
TAO
VENUS

CINNABAR

SKILLET
MENSTRUUM

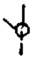
ALUM
VERDIGRIS

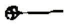
VITRUM

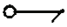

DAY

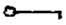
PLANETARY S. (C)

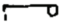
PLANETARY S. (S)

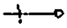

OIL

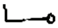

SAL ALKALI

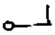

PLANETARY S. (S)

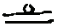

ALUM

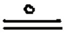

SILVER

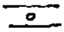

PLANETARY S. (S)

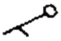

DAY


DAY

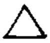

LIBRA

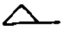

LIBRA

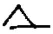

GEMINI


CINNABAR

THREE STROKES - Three straight strokes forming enclosure


AMMONIA
ARCHETYPES
CREATION
CREATIVE INTELLECT
DESCENDANT
EMPEROR
FIRE
HEAT
HERMETIC TETRAD
HIGHER MAN
LIGHT
MEAKNESS
MINIUM
OCCULT TRIANGLE
TEJAS
TERNARY
TRIGONUM
TRINE
TRINITY
WISDOM


FIRE
SLOW HEAT


SLOW HEAT

FIRE

SLOW HEAT

SAL GEMMA

CHARACTERS OF EL.
ELEMENTS
FOUNTAIN WATER
MALE ELEMENT
PHLEGMA
PLANETARY S. (C)
PLANETARY S. (S)
TEMPERAMENTS
TRINE
WATER
WRATH

PHLEGMA

PLANETARY S (C)
PLANETARY S (S)

SAL AMMONIAC

MELTING POT
PLANETARY S. (C)
PLANETARY S. (S)
POTASH
SAL AMMONIAC
TIN

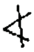
SPIRIT OF WINE

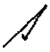
HOLY DEITY

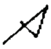
DISORDERED INTELLECT

ALUM

ASCENDANT
COPPER


ALEPH


LEO

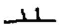

MELTING POT

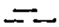
JUPITER
TIN

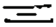
DISTILLATION
MELTING POT
MINIUM
SKILLET
TARTAR
TIGILLUM

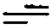
CRUCIBLE
SKILLET
TIGILLUM

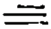
THREE STROKES - Three straight lines forming open sigil

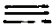

MARCASITE

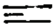

AQUA REGIS

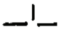

AQUARIUS


IRON


LEAD


LEAD
PASSIVE INTELLECT


AQUARIUS


AQUA REGIS

ACTIVE INTELLECT

EARTH HAND
JESUS
WHITE LEAD

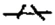
CHARIOT
HERCULES
MERCURY
WHITE ARSENIC
WHITE LEAD

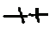
PUER

PLANETARY S. (S)
PUELLA

BIQUINTILE
RED SULPHUR

CAPUT MORTUUM

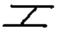

AIR


SAGITTARIUS
SEXTILE

SAGITTARIUS

BRASS
PHLEGMA
SUN

CALAMINE


CALCINATE

ANIMALIA
ANTIMONY VITRUM
PLANETARY S. (C)
PLANETARY S. (D)

AURICHALCUM

DAY AND NIGHT
QUADRATURE

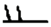
NIGHT

ARIES

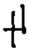
FLOW

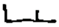
CHRIST

NIGHT
SUCCEDENT


TERRA LEMNIA

TIGILLUM


MELTING POT


AQUA FORTIS

SAL ALKALI

CANE

SAL ALKALI

CHARACTERS OF EL.

SALTPETRE

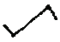
CROSS
TAU

IRON

BORAX

JUPITER
SALT
TARTAR

PLANETARY S. (D)


VITRIOL

LUTATION

DAY AND NIGHT

VINEGAR

TIN

TIN

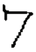
FIXATION

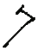
SATURN

AIR
SAL AMMONIAC

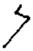
WAX

TUTIA


OIL OF TARTAR


WHITE VITRIOL

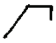
ARSENIC SUBLIMATE

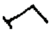

SALT

VITRIOL

CALCINATED GOLD

CRUCIBLE


CROCUS MARTIS


SAL AMMONIAC

SAL AMMONIAC

THREE STROKES - Three straight lines forming open sigil *(continued)*

AMMONIA
CHRISTMON
FIXED STAR
PRAYER
SEXTILE
STAR
SUMMER

FIXED STAR
SAL AMMONIAC
STAR
WHITE ARSENIC

CROSS

NIGHT

CHRISTMON

QUINCUNX

CROSS
EXPECTANT SOUL
LOVERS ARCANUM
PRAYER
PYTHAGOREAN SIGIL
TRINITY
VAU

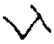
NIGHT

COPPER

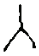
SEMI-SEXTILE

SEMI-SEXTILE

COPPER


SULPHUR

FIXATION


DESCENDING SALVATION
PRAYER

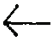
QUINCUNX

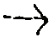
ALPHA

VOLATILE

CROSS

ALPHA


SAGITTARIUS


MARCASITE
PUTREFACTION
SAGITTARIUS

IRON
MARS
SAGITTARIUS

SAGITTARIUS

PLANETARY S. (S)

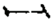
DISSOLVE
SILVER
SUBLIMATE

FURNACE

CHARACTERS OF EL.

CHARACTERS OF EL.

CALX CHYMICUS


AIR

PLANETARY S. (C)

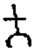
THREE STROKES - Two straight lines, in cross or T, forming open sigil

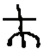
COPPER
MAGNESIA OF IRON
MERCURY
MERCURY SUBLIMATE
NEPTUNE
QUICKLIME
QUICKSILVER

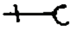
ANTIMONY
CALX
MERCURY
NEPTUNE
QUICKLIME

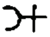
ANTIMONY
QUICKSILVER

MERCURY
QUICKSILVER


JUPITER
TEST
TUTIA


PILGRIMAGE
PLUTO

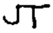

PLANETARY S. (S)

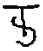

URANUS

SAL ALKALI

SAL ALKALI

PLANETARY S. (S)


RED WINE

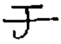

CROCUS

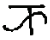
CALCINATE

PLANETARY S. (D)

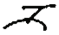
PLANETARY S. (D)

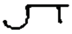
ANIMALIA

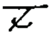

PLANETARY S. (S)


SAL ALKALI

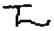
TIGILLUM


TUTIA


SOAPSTONE


WHITE PREC. OF M.

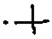
PLANETARY S. (S)
SATURN

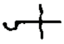

SATURN

SATURN

SATURN

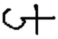
CALCINATE

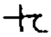

AURICHALCUM

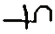

PLANETARY S. (D)

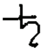
AQUA FORTIS
JUPITER
TIN
WARM

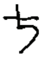
TIN
WARM

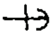

URINE

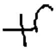

SATURN

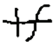

ANTIMONY

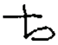

LEAD
SATURN

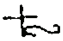

LEAD
SATURN

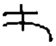

SULPHUR

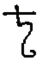

ANTIMONY

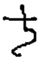

ACID

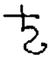

LEAD

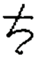

ARSENIC


TUTIA


SATURN

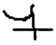

LEAD
SATURN

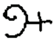

AMBRIEL
LEAD
SATURN

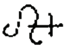

LEAD

CERES

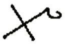
CERES
TUTIA

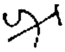

TUTIA

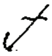

PLANETARY S. (S)


QUICKSILVER

SAP

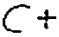

CALX METALLORUM

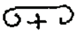

SUBLIMATE


CHRIST TRIUMPHANT

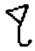
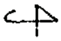
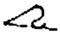
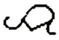
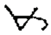
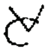
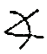
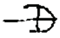
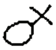
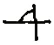
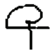
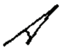
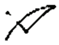
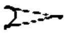
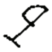
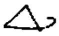
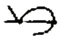
NEPTUNE

LIME


CRYSTAL


CROSS

THREE STROKES - Two straight strokes, forming enclosure in sigil

	CHRIST CROSS
	DISTILLATION MELTING POT
	TARTAR
	CRUCIBLE
	VINEGAR
	DULL FIRE
	MERCURY SUB.
	MINIUM
	MOON
	SPRING
	VINEGAR
	ROMAN VITRIOL
	WHITE ARSENIC
	TARTAR
	MOON
	CALX
	CALX METALLORUM
	ALEPH
	VITRIOL
	SOAPSTONE
	MOON
	LAMP PLUTO
	MOVING MAN SAL ALKALI
	SOLUTIO
	TAROK
	TAU
	SAFFRON FLOWER
	NIGHT
	PLANETARY S. (D)
	ZAZEL
	MERCURY
	QUICKLIME
	CINNABAR
	CHRIST
	STEEL
	STEEL
	CRYSTAL
	POWDER
	WAX
	YELLOW WAX
	LEO
	MARS
	MARS
	SILVER PAINT
	CUPELLA
	HOUR
	HONEY SLOW HEAT
	QUICKLIME
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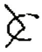	QUICKLIME
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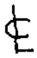
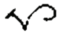
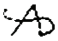
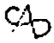
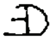
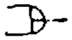
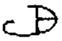
	QUINTESSENCE
	STONE
	AQUA FORTIS
	SALTPETRE
	VERDIGRIS
	MAGNESIA
	VITRIOL
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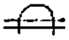
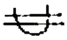
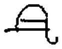
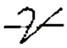
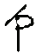
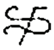
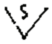
	CAPUT
	CAUDA
	ALEMBIC
	AQUA REGIS
	CHARACTERS OF EL.
	CINNABAR
	VITRIOL

THREE STROKES - Two straight lines giving open sigil

	AQUA REGIS MENSTRUUM SPIRIT OF WINE WATER OF LIFE
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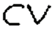
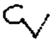
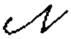
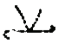
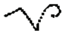
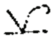
	QUICKLIME
	MINERAL SALT
	LEAD
	YELLOW WAX
	STONE
	REGULUS
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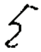
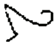
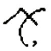
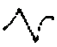
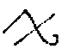
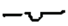
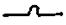
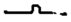
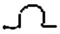
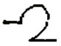
	PLANETARY S. (C)
	PLANETARY S. (C)
	ALKALI
	MELTING POT
	SUBLIMATE
	EARTH PRECIPITATE
	ANNEAL CALCINATE
	LIBRA OURANOS SKY SPIRIT SUBLIMATE VINEGAR
	LIBRA OMEGA
	SUBLIMATE
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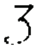	DAY DRACHMA MARS MINERAL SALT PLANETARY S. (C) SAL AMMONIAC SALT
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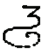	PLANETARY S. (S)
	STONE
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	HOUR
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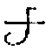
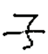
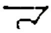
	FLORES
	ALUM
	PLANETARY S. (D)
	PLANETARY S. (S)
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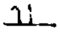
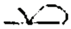
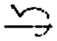
	MONTH
	MONTH
	MERCURY
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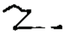
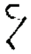
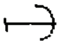
	CANCER
	CALX METALLORUM
	SAGITTARIUS PLANETARY S. (D)
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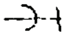
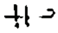
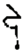
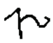
	LITHARGE
	MELTING POT
	MERCURY
	HOUR
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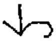
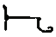
	SUBLIMATE
	LAPIS
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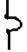
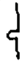
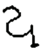
	LIBRA
	PLANETARY S. (D) PLANETARY S. (S)
	PLANETARY S. (C)
	PLANETARY S. (C)
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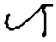
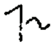
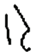
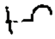
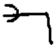
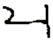
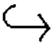
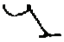
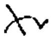
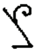
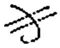
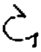
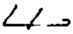
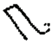
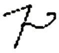
	TARTAR
	HOUR

THREE STROKES - Two straight lines giving open sigil *(continued)*

	PLANETARY S. (S)
	SALTPETRE
	SCRUPULUS
	COAGULATION
	QUICKLIME
	SUBLIMATE
	PLANETARY S. (S)
	LUCIFER
	RECEIVER
	FROTH OF NITRE
	FIX
	VERCHIEL
	SOAPSTONE
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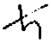
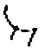
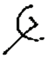
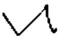
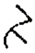
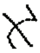
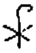
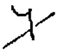
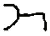
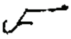
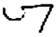
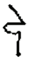
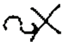
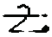
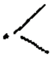
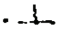
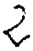
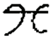
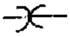
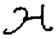
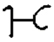
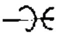
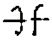
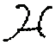
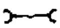
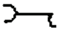
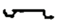
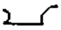
	SATURN
	IRON
	MOON
	SUBLIMATE
	JUPITER
	JUPITER
	CHRISTMON
	CAPRICORN
	ANTIMONY
	ANISE
	CALCINATED LEAD
	PLANETARY S. (S)
	COAGULATION
	VIRGO
	SATURN
	COAGULATE
	PLANETARY S. (S)
	SALT
	PLANETARY S. (S)
	PLANETARY S. (S)
	VIRGO
	WHITE ARSENIC
	VINEGAR
	SCRUPULUS
	JUPITER
	TERNARIUS
	MILK
	HALF
	CINDERS
	ARIES
	LAPIS
	MARS
	CRUCIBLE
	CRUCIBLE
	CALCINATED ALUM
	FIX
	FIXED
	LIME
	QUICKLIME

THREE STROKES - One straight and horizontal stroke

	SAL AMMONIAC
	PISCES
	MOON PISCES SILVER PAINT
	PISCES
	LEAD
	PISCES
	SATURN
	DUST
	SILVER
	EXTRACT SUMMER
	ALUM PISCES PLANETARY S. (C) POTABLE GOLD SOAPSTONE THREE FIRES
	DREGS PISCES
	PISCES
	ASTRAL WORLD
	PISCES
	AMEN PISCES WAXING AND WAN.
	CAMPHOR
	PLANETARY S. (S)
	ZURIEL
	DUNG
	MINERA
	CINDERS VITRIOL
	ALUM VENUS
	BISMUTH COPPER MARCASITE
	AQUA REGIS ARIES CALAMINE PLUTO SAL AMMONIAC SPIRIT
	ARIES
	BORAX
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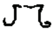
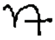
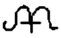
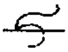
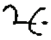
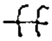
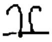
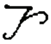
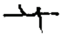
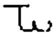
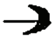
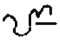
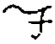
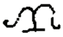
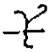
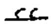
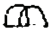
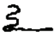
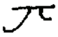
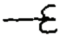
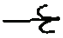
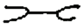
	LEO
	VIRGO
	EQUAL MARS
	AUTUMN
	GLASS
	CALCINATED TARTAR
	JUPITER
	TIN
	CASSRIEL PLANETARY S. (D)
	JUPITER TIN
	CROCUS MARTIS
	CALCINATE
	PLANETARY S. (D)
	JUPITER MERCURY
	HALF LITRE
	GEMINI
	TARTAR
	TIN
	SAL ALKALI
	TIME
	CROCUS VENERIS
	PLANETARY S. (S)
	TAURUS
	POUND
	PLANETARY S. (D)
	MINIUM
	MOON
	LODESTONE
	LUTUM SAPIENTIAE
	SCORPIO
	MARS
	MERCURY SUBLIMATE
	ANTIMONY
	AQUARIUS

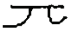
THREE STROKES - One straight and horizontal stroke *(continued)*

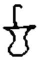
 ALUM

 YELLOW

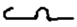
 MARS
SAGITTARIUS

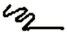
 SPIRIT

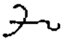
 ALUM

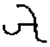
 LUTUM SAPIENTIAE

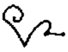
TIN

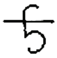
 VINEGAR

 VIRGO

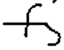
 SAL ALKALI

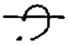
 TINCTURE

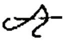
 PLANETARY S. (D)

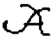
 SATURN

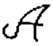
SATURN

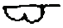
 SAL ALKALI

 SALT

 ANTIMONY

 WHITE VITRIOL

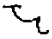
 WHITE VITRIOL
PULVERISE

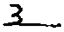
 NIGHT

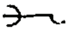
NIGHT

IGNIS FORTIS

CAPRICORN

 ALUM

 AQUARIUS

 SAL ALKALI

THREE STROKES - One straight and vertical stroke

BORAX
CALX METALLORUM
FIRE

LIBRUM

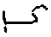
SAL AMMONIAC

HORN

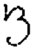
QUICKSILVER
SAL AMMONIAC
WHITE CORAL

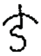
MERCURY
MINIUM
POUND
QUICKLIME

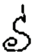
YELLOW WAX

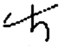

PLANETARY S. (S)

SATURN


JUPITER


INFUSION
TINCTURE


SATURN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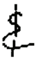
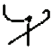
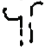
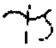

PLANETARY S. (S)


CAPRICORN

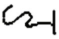

JUPITER

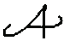
PLANETARY S. (S)

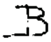

SORATH

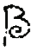
TAURUS

CONJUNCTION


CALCINATE


TIN


GYPSUM


BEELZEBUB

DECILE

LEAD

HONEY

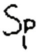
BODY ERECT
RAIN WATER

BORAX
VAPOUR BATH

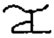
CHARACTERS OF EL.
TIN

RETORT

COPPER

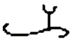

SPIRIT

SUN


TAURUS

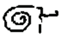
YELLOW

YELLOW


JUPITER

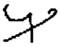
CASSIEL

POTASH

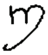

PLANETARY S. (S)

RED BOLE

DRAGON'S BLOOD


VIRGO

SULPHUR


MERCURY

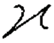
MERCURY

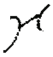
SALTPETRE

THREE STROKES - One straight line at angle

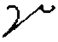
CUPELLA
JUPITER

ANNEAL
CALCINATE


PISCES

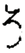

JUPITER

RED SULPHUR

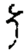

RED PREC. OF MER.

AMALGAM

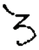
SAGITTARIUS


MINIUM

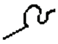
MAGNESIA

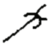

PLANETARY S. (S)

PLANETARY S. (D)


PLANETARY S. (D)

CRYSTAL


SCORPIO

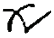

YELLOW WAX

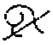
WITHOUT WINE

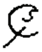
TIN

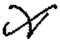
SAL AMMONIAC

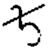
POUND

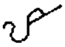

SULPHUR

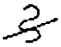

QUICKLIME

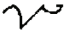

CALCINATED ALUM

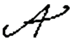

ALEMBIC

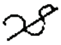

ANTIMONY
SATURN

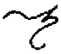

PLANETARY S. (D)

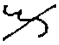

TARTAR

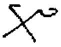

REDUCTION


TARTAR

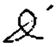

SCORPIO


LEAD


JUPITER


BOLE

COPPER

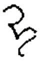

VERDIGRIS

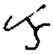
BISMUTH

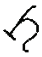
SILVER PAINT

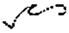
PHILOSOPHIC LEAD

CUPELLA


PLANETARY S. (D)


CAPRICORN


PLANETARY S. (C)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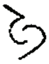
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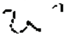
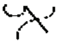
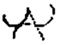
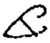
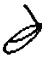

COAGULATION


CAPRICORN


VIRGO

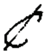

SANDARAC

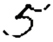

RETORT

ZAZEL

ZAZEL

SOLVERE

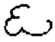

BODY

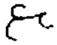

SAL AMMONIAC

THREE STROKES - Curved, forming open sigil

CALX

HORN


JUPITER
SEXTARIUS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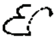
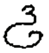
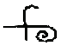

PLANETARY S. (D)


CAPRICORN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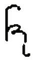
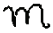
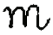
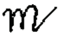
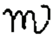

SIGIL

MERCURY
PLANETARY S. (S)

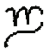

HONEY
SCORPIO

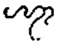

SCORPIO


GRADE

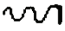

SPIRIT OF WINE

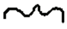
PLANETARY S. (S)

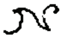

VIRGO

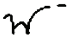

VIRGO

CAPRICORN


WINTER

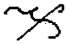

EAGLE

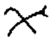

PISCES


TAURUS

SAND

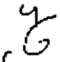
SATURN


JUPITER

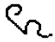

CHRIST

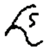
HONEY

HONEY


PLANETARY S. (C)

PLANETARY S. (C)


PLANETARY S. (D)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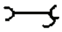
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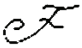
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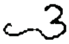
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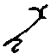
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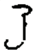
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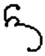
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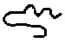
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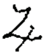
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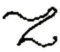
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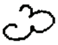
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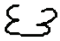
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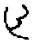
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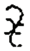
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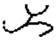
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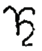
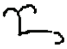

PLANETARY S. (S)

PLANETARY S. (D)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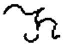
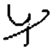

LAPIS

MARCASITA ARGEN.

WHITE LEAD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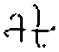
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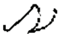
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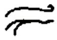
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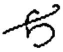
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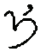
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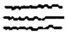
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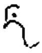
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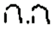
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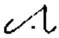
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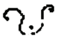
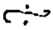

PURIFICATION

ALUM

PEARL

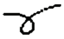
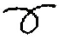
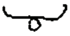
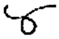
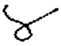
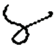
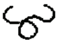
SUBLIMATED WINE

SALT


SALT

SCRUPULUS

THREE STROKES - Curves with enclosure

	REALGAR
	ARIES
	ARIES COPPER TAURUS
	ARIES
	JUPITER
	SULPHUR VITRIOL
	GUM
	TAURUS
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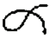
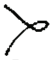
	PRIMORDIAL CIRCLE
	CAPRICORN
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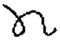
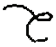
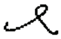
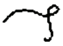
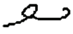
	SAL GEMMA
	MOON
	PLANETARY S. (C)
	CAPRICORN
	PLANETARY S. (C)
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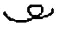
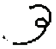
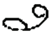
	ALUM
	AES USTUM
	CALX
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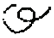
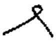
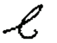
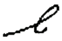
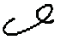
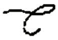
	ALBUMEN
	TIN
	PISCES
	PISCES
	PLANETARY S. (C)
	PISCES
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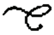
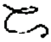
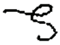
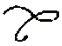
	SALT WATER BATH
	PISCES
	SALTPETRE
	PISCES
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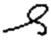	DISTILLATION
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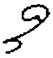
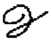
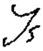
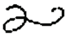
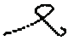
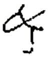
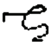
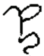
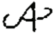
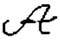
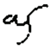
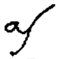
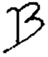
	PISCES
	LUTUM SAPIENTIAE
	MARCASITE
	QUINTESS. OF WINE
	PLANETARY S. (S)
	LIBRA
	TIN
	TIN
	TARTAR
	VINEGAR
	ASCENDANT
	ASCENDANT
	JUPITER
	SANDARAC
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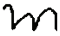
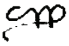
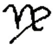
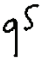
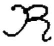
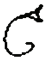
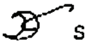
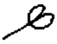
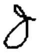
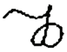
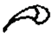
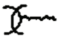
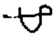
	LEAD
	MERCURY
	JUPITER
	PLANETARY S. (S)
	SUFFICIENT
	SUBLIMATE
	PEARL
	CALCINATED ALUM
	LEO
	MOON WHITE VITRIOL
	SILVER
	MOON
	MOON
	CAPRICORN
	SILVER
	MARCASITE
	CAPRICORN
	RU
	SUN
	POUND
	TALC

FOUR STROKES - Large circle enclosing lines

EUCHARIST

PARS
TALC
VERDIGRIS

CHRISTMON

POPULUS
SPIRIT OF SALT

POTASH

VITRIOL

HONEY

CORAL
IGNIS ROTAE

BYSS

ABYSS

CINNABAR

PHOSPHORUS

COLCOTHARUM

AHENUM
DEITY

CERES

ZINC

ANTIMONY

SALT

COLCOTHARUM

FROTH OF NITRE

LODESTONE

EXTRACT

VERDIGRIS

VERDIGRIS

SOAPSTONE

ATHANOR

PLUTO

CAPUT MORTUUM
SAL URINAE
SUN

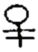
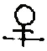
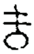
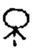
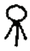
SAL URINAE

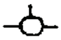
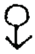
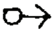
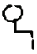
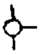
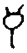
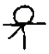
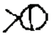
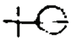
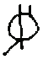
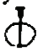
DEATH

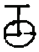
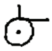
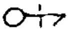
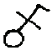
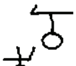
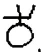
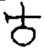
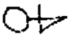
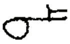
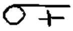
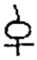
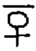
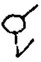
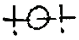
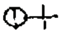
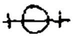
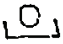
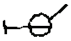
CALX

VINEGAR

FOUR STROKES - Large circle with three straight lines

	TIN VENUS
	CROCUS VENERIS
	COPPER
	AES USTUM AURICHALCUM BRONZE COPPER COPPER FILINGS CROCUS VENERIS VENUS WHITE ARSENIC
	BELL METAL
	BRASS CROCUS VENERIS
	LITHARGE OF SILVER
	DUST POWDER PRECIPITATE VENUS
	SULPHUR
	CROSS
	CINNABAR
	GOLD
	AURICHALCUM
	OIL OF LILIES
	VENUS
	SALT
	SALT
	SALT

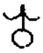
	BODY SPIRIT
	EVENING IRON MARS
	LITHARGE PLUTO
	CROCUS MARTIS IRON MARS STEEL VITRUM
	IRON MARS STEEL
	IRON MARS
	ANTIMONY FLOW.
	AES USTUM COPPER
	CINNABAR CROCUS VENERIS
	CROCUS VENERIS
	DEATH
	MERCURY
	VERDIGRIS
	NITRIC ACID
	NITRIC ACID
	ACID
	LEAF
	SALTPETRE

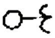
	EARTH
	TUTIA
	GLASS
	GOLD
	MAGNESIA
	CROCUS MARTIS ANTIMONY FLOWERS
	GLASS
	CROCUS MARTIS
	GLASS
	FLOWERS OF ANT.
	COPPER
	VITRIOL
	URINE
	PALLAS
	MERCURY
	CROCUS VENERIS
	ANTIMONY
	BLUE VITRIOL
	GOLD
	VINEGAR
	DISTILLATION
	CROCUS MARTIS

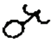
FOUR STROKES - Large circle with three lines

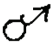
MARS

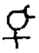
MERCURY

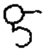
 MARS
STEEL

 MARS

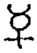
 MARS
SAMAEL

 STEEL

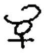
 CROCUS VENERIS

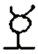
 CROCUS VENERIS

CROCUS VENERIS

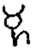
 ELEMENTS
MERCURY
SPIRIT
SUBLIMATED MER.
THREE WATERS

MERCURY

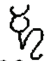
 MERCURY

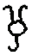
 MERCURY

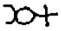
MERCURY OF LEAD

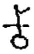
 QUICKSILVER

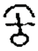
MERCURY

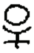
 MERCURY OF LEAD

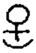
 NATURAL SULPHUR

 QUICKSIVLER

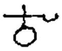
 ANTIMONY FLOWERS

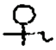
 STEEL

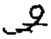
 URANUS

 VESTA

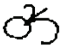
VENUS

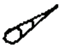
 ANTIMONY FL.

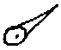
 AES USTUM

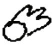
 COPPER

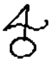
VENUS

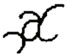
 GOLD

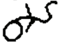
 MOON

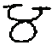
 SUN

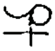
 GOLD

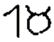
 MAGISTER OF CR.

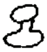
 VITRIOL

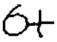
 FOUNTAIN WATER

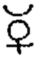
 MINERAL SALT

 DUST

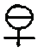
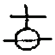
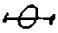
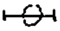
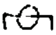
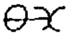
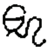
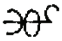
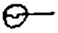
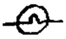
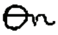
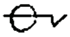
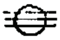
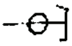
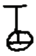
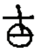
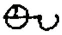
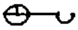
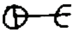
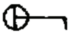
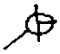
 SALT

 BORAX

 URINE

 MERCURY

FOUR STROKES - Large circle with lines cutting circle

	ANTIMONY REG. CINNABAR SALT
	NITRE GLOBULES OIL OF SULPHUR
	CINNABAR
	SPIRIT OF WINE
	ORPIMENT SPIRIT
	SILVER
	SAL
	YELLOW
	LEAD
	TAU
	CALCINATED ALUM
	FURNACE
	PURGE
	PURGE
	BRASS
	IRON
	VITRIOL
	ETERNAL LIGHT
	VITRIOL
	VITRIOL
	AES USTUM CROCUS VENERIS
	GREEN VITRIOL
	TUTIA
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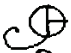	WHITE VITRIOL
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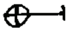
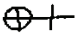
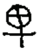
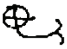
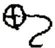
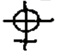
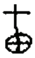
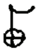
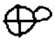
	PARS
	BLUE VITRIOL
	SPIRIT OF TARTAR
	OIL
	OIL OF VITRIOL
	CALAMINE
	ARMENIAN BOLE
	SALTPETRE
	HORSE-DROPPINGS
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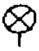
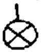
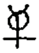
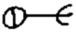
	AQUISITIO
	AMISSIO
	QUICKSILVER
	CROCUS VENERIS
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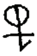
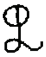
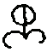
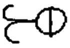
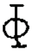
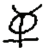
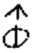
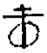
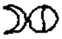
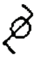
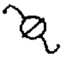
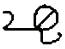
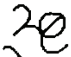
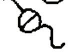
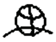
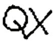
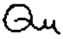
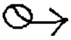
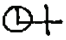
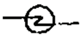
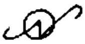
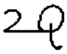
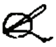
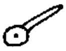
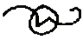
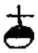
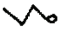
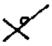
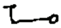
	NITRE GLOBULES
	MINUTE
	SAGITTARIUS
	NITRIC ACID
	RENOVATIO MET.
	MERCURY WATER
	ANTIMONY STEEL
	VENUS
	CRYSTAL
	COPPER
	FIRE HAND TEMPERAMENT
	IRON TALC
	BORAX
	BORAX
	BORAX
	BORAX
	CRYSTAL
	QUINCUNX
	QUINTILE
	STEEL
	MERCURY
	BRONZE
	SILVER
	BORAX
	REVERBERATIO
	GOLD
	SAL TARTARI
	ANTIMONY REG.

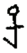
FOUR STROKES - Small circle with straight lines


SATURN

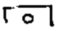
CHALCITE


CRUCIBLE


DAY


STEEL

PLANETARY S. (S)

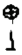

HERB
RIVER

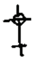
CINNABAR

CUPELLA

POTASH

ALUM


ARMENIAN BOLE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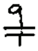
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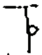
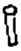
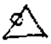

CROSS

ANTIMONY

SUBLIMATED ARSEN.


TIGILLUM

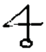
SKILLET

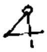

STELLAR INFLUENCE

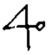
HOUR

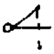
IGNIS ROTAE
WATER

OIL

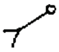

MARCASITE


AQUA FORTIS
OIL


OIL OF TARTAR


GUM
SUBLIMATE

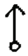
IRON
MARS
SILVER PAINT

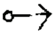

IRON
MARS

ORMOLU

MARS

LITHARGE OF SIL.


CROCUS MARTIS
MARS
MORNING
URANUS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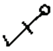
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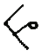
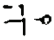
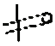
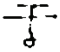
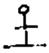

FLOW

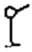
PLANETARY S. (S)

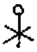

CHARACTERS OF EL.


QUINTESSENCE


VENUS


JUPITER
WHITE ARSENIC


MARCASITE

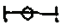

ANKH
CHRIST
CHRISTMON
SAL AMMONIAC

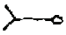
SAFFRON

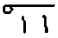
SAFFRON

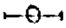
MARCASITE

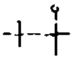
WHITE ARSENIC

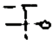

ANTIMONY


TAURUS

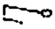

GEMINI

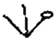

SPIRIT


VERDIGRIS


SALTPETRE

MALCHIDAEL


PLANETARY S. (C)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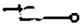
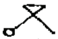
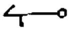

SPIRIT OF VIRGO


PLANETARY S. (S)

WHITE ARSENIC

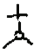
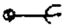
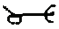
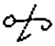
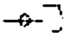
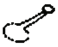
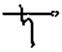
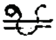
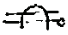
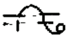
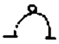
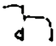
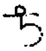
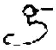
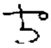
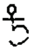
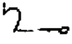
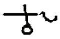
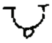
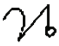
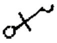
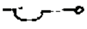
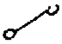
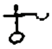
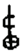
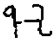
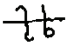
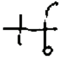
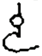
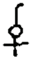
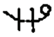
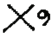
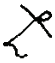
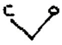
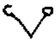
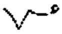
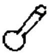
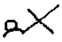
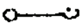
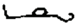
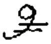
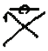

SPIRIT OF CANCER

TIME

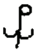
ARSENIC

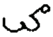
SALT

FOUR STROKES - Small circle with one curved stroke

	MERCURY QUICKSILVER
	QUICKLIME
	NEPTUNE
	MERCURY
	PLUTO
	QUICKSILVER
	IRON
	MERCURY
	POWDER
	SIGIL
	PLANETARY S. (S)
	PLANETARY S. (C)
	AES USTUM
	STAR
	SOAPSTONE
	TIN
	SPIRIT OF WINE
	LITHARGE OF SILV.
	CAUDA
	CAPUT
	CAPUT
	POTASH
	MINERAL LEAD
	LEAD
	WHITE ARSENIC
	CROCUS VENERIS
	LEAD
	AQUA REGIS SATURN
	SATURN
	SPIRIT OF ARIES
	LEAD OF ANTIMONY
	DISTILLATION
	QUICKSILVER
	SATURN
	ANTIMONY FLOWERS
	SPIRIT OF TAURUS
	WHITE VITRIOL
	ANTIMONY FLOWERS
	CROCUS METALLORUM
	CROCUS VENERIS
	SATURN
	POUND
	HALF-LITRE
	ARIES
	VENUS
	COPPER
	CHRIST
	LIXIVIUM
	CALCINATED HARTSHORN
	PURIFY
	PLANETARY S. (C)
	OIL DISTILLATE
	SUBLIMATED WINE
	AURUM MUSICUM
	CRYSTAL
	WHITE VITRIOL
	SAL ALKALI
	REVERBERATIO
	LIBRA
	VENUS
	VITRIOL
	LEAD
	ROMAN VITRIOL

FOUR STROKES - Small circle with at least two curves

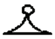

ASCENDANT


HOUR

AURICHALCUM

PLUTO

CHRIST


WATER

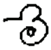
PLUTO

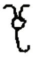
URANUS

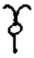
POTABLE GOLD

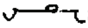
SOAPSTONE

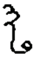
SPIRIT OF SUL.

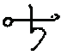

PLANETARY S. (D)


MERCURY
QUICKSILVER


MERCURY
TIN


SAL ALKALI


SCORPIO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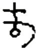
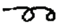
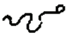
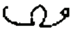
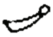

SPIRIT OF CAPR.

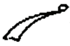

REALGAR

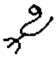

SCORPIO

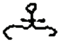

PLANETARY S. (D)

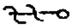
BOTTLE

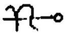

GOLD

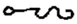

RETORT


PISCES


CROSS


HAMALIEL


ZURIEL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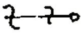
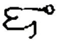
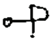
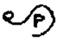
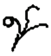
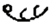

SPIRIT OF LIBRA


PLANETARY S. (C)


SOAPSTONE


MOLIBDOCHALC -

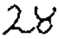

ARIES


AMBRIEL

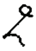
INTELLIGENCIES

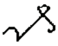
JUPITER

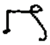
TARTAR


JUPITER

URINE


CUPELLA


DISTILLATION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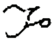
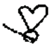
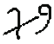

MARCASITA AUREA


SULPHUR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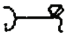
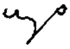
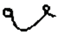

BORAX

BOLE
IRON
MARS


TAURUS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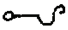
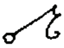
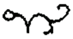
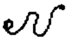
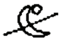

PLANETARY S. (S)

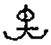

LEO


SILVER

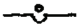
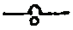
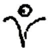
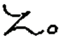
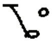
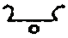
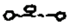
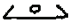
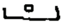
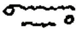
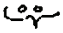
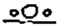
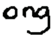
MYSTERIOUS PLAN.


SCORPIO

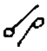

GEMINI

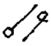

CHRIST

FOUR STROKES - Small circle isolated within sigil

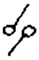
	SPIRIT YEAR
	CELESTIAL VAPOUR SMOKE YEAR
	OUNCE UNCIA
	HERB
	CINNABAR
	CUPELLA
	MYSTERIOUS PLAN.
	QUICKSILVER
	URANUS
	PLUTO
	LEO
	FIRE
	TAURUS
	ALUM SOAPSTONE
	PLANETARY S. (S)
	CALCINATED TARTAR
	OIL OF TARTAR
	LIBRA
	LIBRA
	OIL OF TARTAR
	PLANETARY S. (C)
	STONE
	MATTER
	WHITE ARSENIC
	SALTPETRE
	SCORPIO

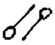
FOUR STROKES - Two circles plus straight lines


CANCER
DAY AND NIGHT

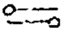

CANCER

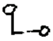
DAY
DAY AND NIGHT
SALTPETRE

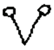

DAY AND NIGHT

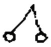

DAY AND NIGHT

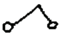
SALTPETRE


CANCER
SALTPETRE

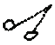

BORAX

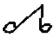

ARIES
PURIFICATION
RISING
TAURUS
WATER OF LIFE

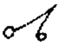

ASHES OF TIN
LODESTONE
MAGNET
SETTING


CAUDA

COPPER

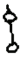

LODESTONE


LEO


CALCINATE

SUN

AQUA FORTIS
MERCURY SUBLIMATE
QUICKSILVER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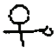
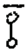
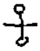
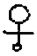
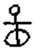
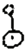

AES USTUM


CUCURBITA

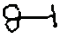

AES USTUM
ANTIMONY
ARSENIC
BRASS
CROCUS VENERIS
POTABLE GOLD


BRASS

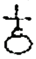

SPIRIT OF GOLD

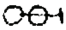

SULPHUR

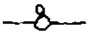
PHILOSOPHIC SUL.

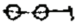

MARCASITE

VITRUM

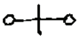

ABYSS

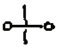

CROCUS MARTIS


SPIRIT


CROCUS MARTIS

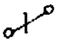
CROCUS VENERIS

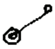

WHITE LEAD

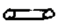

ACID

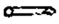
REALGAR

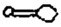
DUNG

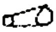

ORMOLU

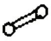

HELIOTROPE

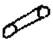

DISSOLUTION
ORPIMENT
RED ARSENIC


SALTPETRE
WATER
WHITE ARSENIC


THREE FIRES


WHITE ARSENIC


WHITE ARSENIC

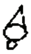

ARSENIC
CALAMINE
HOURGLASS SAND
WHITE ARSENIC

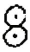
WHITE ARSENIC

ORPIMENT
VINEGAR

SAL TARTARI

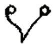
SALTPETRE

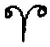

LIXIVIUM

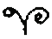

FLAVOUR

FRONS

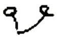
FOUR STROKES - Two circles plus at least one curve

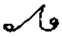
 PURGE

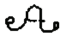
 ARIES
ARSENIC
CORAL

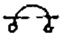
 ARIES

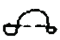
SANDARAC

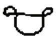
 PURIFY

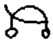
 CAUDA

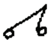
 MERCURY

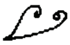
 SAL ALKALI

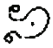
 MOON
WHITE LEAD

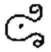
 CAPRICORN
MOON

 DISTILLATION

 JUPITER

 ARSENIC

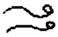
 CALCINATED TARTAR

 CALCINATED TARTAR

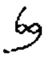
CANCER

BOLE

CANCER

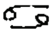
 CANCER

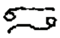
SUGAR

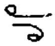
 CANCER
SAL AMMONIAC

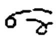
DAY AND NIGHT

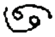
CANCER

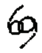
 CANCER

 CANCER

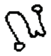
 CANCER

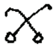
 CANCER
MOON ARCANUM

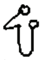
 CANCER

 CANCER

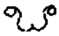
SUBLIMATED MERC.

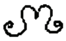
 INTELLIGENCIES

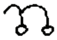
 REALGAR

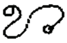
 SPIRIT OF MOON

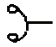
SPIRIT OF SAT.

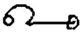
 ALUM

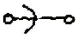
 SUBLIMATE

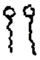
 REALGAR

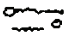
 PLANETARY S. (S)

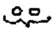
 ARSENIC

 FURNACE

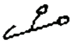
 SPIRIT OF SAG.

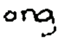
 FIRE

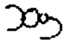
 STONE

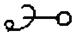
 WHITE ARSENIC

MATTER

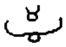
 PLANETARY S. (C)

 SCORPIO

 SCORPIO

 CROCUS MARTIS

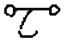
LIME

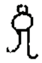
 QUICKSILVER

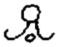
FILTER

MYSTERIOUS PLAN.

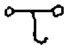
CRYSTAL OF SAT.

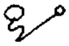
 CRYSTAL OF SAT.

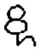
 WHITE WINE

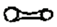
 FLOWERS OF ST.

WHITE ARSENIC

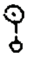
 SPIRIT OF ARIES

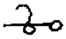
 DAIMON

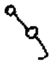
 MERCURY SUBL.

 TIN

THIRD EYE

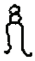
 ANTIMONY

 WHITE VITRIOL

 ELECTRUM

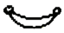
SILVER

RED WINE

 WHITE WINE

ARSENIC
CAPUT

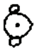
ONYX

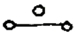
 WHITE ARSENIC

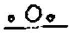
FOUR STROKES - Three or more circles

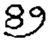
HONEY

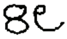
SILVER

 ORPIMENT

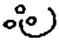
 OIL OF TARTAR

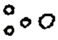
 SALTPETRE

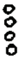
 SAL GEMMA

 BORAX

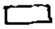
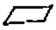
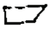
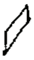
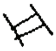
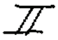
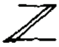
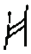
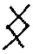
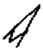
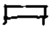
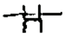
TAURUS

 DUNG

 CANIS

 VIA

FOUR STROKES - Straight lines producing quadrilateral enclosure

	EARTH FIRE FIXED STAR FOUR-FOLD MAN HERMETIC TETRAD LUTUM SAPIENTIAE MATERIAL NATURE PLANETARY S. (S) PRITHIVI SALT SATURN TETRAGONUM URINE
	SALT
	SESQUIQUADRATE
	CALCINATED GOLD
	LIME OF GOLD MERCURY QUICKSILVER
	ANTIMONY BRASS CARCER HOLY DEITY MATERIAL SOAP VITRUM
	COPPER
	TARTAR
	PLANETARY S. (D)
	MELTING POT
	PLANETARY S. (D)
	TARTAR
	SPIRIT OF ARIES
	POWDER OF BRICK
	ORPIMENT
	SALTPETRE
	MELTING POT
	AIR AURICHALCUM BRASS BRICK DUST GEMINI HOUR IRON LEAD MARCASITE STEEL ZINC
	GEMINI
	ASHES CINDERS
	CINDERS
	GEMINI
	GEMINI HOUR
	DUNG FURNACE GEMINI
	HOUR VERDIGRIS
	GEMINI SATURN
	GEMINI HOUR
	GEMINI WHITE LEAD
	GEMINI
	GEMINI SATURN
	AQUISITIO
	AMISSIO
	BRASS GRADES OF FIRE
	ALEMBIC AURICHALCUM
	GLASS GRADES OF FIRE
	MATRIMONY
	ALPHA CALCINATED ALUM
	ALUM
	LODESTONE
	SAL GEMMA
	DISTILLATION
	LEAD

FOUR STROKES - Four straight lines producing triangular enclosure

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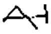
CARCER
CROCUS MARTIS
LEAD
MARS
PUELLA
SATURN
SULPHUR
VINEGAR

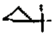
PUER

CAUDA

PLANETARY S. (D)
SAL ALKALI

HERMETIC SIGIL


MINIUM


TARTAR

AIR
EARTH
ELEMENTS
RAIN WATER
WATER

EARTH

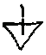
EARTH

MENSTRUUM

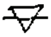
WATER OF LIFE

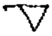
CAPUT

AQUA FORTIS
CARCER
PUER

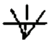

PUELLA

EARTH


EARTH


WATER

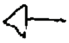
SATURN


LEAD
SATURN

COVERED POT

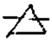
PLANETARY S. (C)

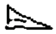
PHLEGMA

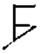

SAL GEMMA

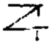
AMALGAM

AIR


AIR

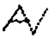

WHITE ARSENIC


CINNABAR

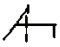

VENUS

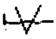
TALC

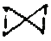
TARTAR


AQUA REGIS
CHRIST TRIUMPHANT

RED VITRIOL
SEPARATE

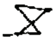

PLANETARY S. (S)


MERCURY

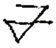

CROSS
PYRITES
WHITE ARSENIC

CONJUNCTIO
HOUR

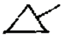
PLANETARY S. (S)

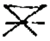

PLANETARY S. (C)

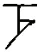
PLANETARY S. (S)

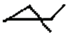

EARTH

WATER OF LIFE

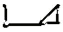

LUTATION


HOUR

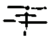
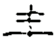
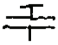
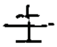
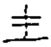
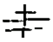
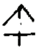
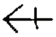
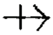
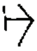
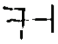
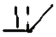
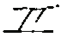
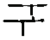
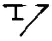
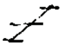
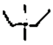
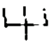
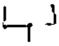
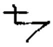
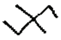
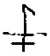

JUPITER


GOLD

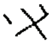
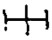
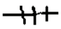
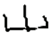
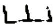
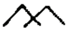
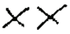
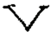
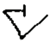
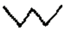
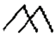
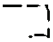
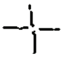
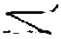
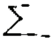
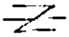
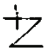
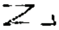
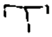
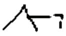
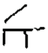
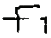
EARTH


DULL FIRE

FOUR STROKES - Four straight lines producing open sigil

	CHRIST FIXED STAR PLANETARY S. (S) SAL AMMONIAC SEXTILE STAR STAR ARCANUM WHITE ARSENIC
	CINNABAR
	JUNO
	CHRIST
	COPPER ORE
	FIXED STAR
	BORAX CAUDA
	VERDIGRIS
	VERDIGRIS
	CAPUT METAL
	PLANETARY S. (S)
	CONJUNCTIO
	CAUDA OIL OF TARTAR
	PLANETARY S. (S) SOAPSTONE
	CAPUT
	CAUDA
	JUPITER
	SAL AMMONIAC
	SAL AMMONIAC
	CROSS DEVIL ARCANUM
	CROSS
	LAYER UPON LAYER
	CROCUS MARTIS EARTH HAND IRON MARS OIL OF TARTAR SAGITTARIUS SULPHUR TEMPERAMENTS
	PUTREFACTION
	AIR CINNABAR MARS SAGITTARIUS
	COAGULATION MARS SAGITTARIUS
	MARS SEXUAL ENERGY SWELLING TUTIA VITRIOL
	WATER
	JESUS
	EGG YOLK
	SAGITTARIUS
	SAL ALKALI
	SAGITTARIUS
	COAGULATION CROCUS MARTIS PLANETARY S. (S)
	PLANETARY S. (S)
	MARCASITE
	IRON
	QUICKLIME
	ANTIMONY REG. SATURN
	ANTIMONY REG.
	MERCURY OF LEAD
	PLANETARY S. (C)
	MARACSITE
	CHARACTERS OF EL
	CROCUS MARTIS
	NEPTUNE
	MARCASITE NEPTUNE
	PRAYER
	WHITE LEAD
	TIN
	BORAX
	BORAX
	BORAX
	QUICKLIME

FOUR STROKES - Four straight lines producing open sigil *(continued)*

	VIRGO
	WHITE LEAD
	JESUS SAGITTARIUS
	CAPUT MORTUUM CHARACTERS OF EL.
	AES USTUM ASHES CINDERS PLANETARY S. (D)
	AMALGAM PURIFY
	LIBRA
	LIBRA
	MARCASITE
	BORAX
	MERCURY SUB. MINIUM SALTPETRE
	ALEMBIC COAGULATE VITRUM
	ARIES OIL OF TARTAR PLANETARY S. (S) VAPOUR BATH
	SWELLING
	PLANETARY S. (D)
	PHLEGMA
	MAGNESIA OMEGA
	MERCURY OF LEAD
	TARTAR
	PYRITES
	LAPIS
	LUTATION
	FIX
	SEMI-SEXTILE
	CHARACTERS OF EL.
	FOUR ELEMENTS QUATERNARY
	PLANETARY S. (D)
	SUGAR
	FIRE JUPITER SULPHUR
	SAL GEMMA
	ALUM
	PLANETARY S. (C)
	AQUA FORTIS
	PLANETARY S. (S)
	LODESTONE
	ANTIMONY REG.
	SATURN
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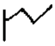
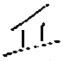
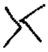
	HOUR
	GEMINI
	PISCES
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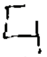
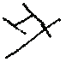
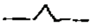
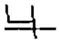
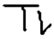
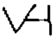
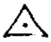
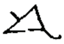
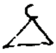
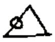
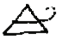
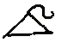
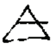
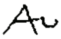
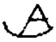
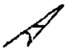
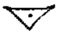
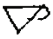
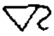
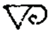
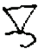
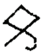
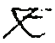
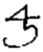
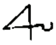
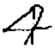
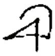
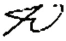
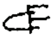
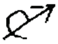
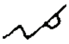
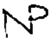
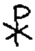
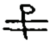
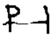
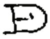
	DAY
	WATER
	GLASS
	HEAVEN
	JUPITER
	DAY
	IRON
	HOUR
	JESUS
	HIPPOCRATIC WINE

FOUR STROKES - Three straight lines incorporating enclosure

	TRINITY
	FIRE HERMETIC SIGIL
	OIL OF TARTAR
	CIRCULATING FIRE SANDARAC
	CALCINATED ALUM
	CIRCULATING FIRE
	STELLAR INFLUENCE
	AIR
	ALEMBIC
	CIRCULATING FIRE
	AIR
	SALT
	WOOD
	MARS
	WATER
	RAIN WATER
	AQUA REGIS
	RAIN WATER
	HOUR
	PLANETARY S. (D)
	COPPER
	OIL OF TARTAR
	CRUCIBLE
	MELTING POT
	OIL OF TARTAR
	MARS
	CAPUT MORTUUM
	ALKALI CAPUT MORTUUM LIXIVIUM
	AMBRIEL SPIRIT OF GEMINI
	ELEMENTS
	ELEMENTS
	SALT
	QUICKSILVER
	VEGETABILIA
	SAGITTARIUS
	PLANETARY S. (C)
	SALTPETRE
	CHRIST CHRISTMON CROSS
	PREPARE
	DUST
	AQUA FORTIS
	BRICK
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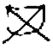
	JESUS
	TUTIA
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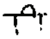	POTASH
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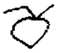	MINERAL SALT
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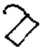	LIME OF EGGSHELL
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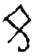
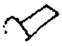
	COPPER
	BRASS
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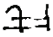
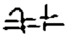
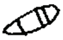
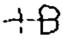
	SATURN
	SATURN
	GLASS
	DECOCTION
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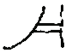
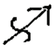
	MARS
	HOUR
	EARTH

FOUR STROKES - Three straight lines producing open sigil

	STEEL
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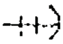
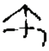
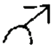
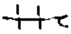
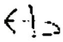
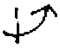
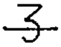
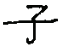
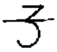
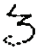
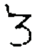
	SAL ALKALI
	MARS
	CONJUNCTION
	IRON MARS
	CROCUS MARTIS
	IRON
	SAL AMMONIAC
	CONJUNCTION
	PUTREFACTION SULPHUR NIGRUM
	SALT
	PLANETARY S. (D)
	IRON
	PARS CUM PARTE
	CHARACTERS OF EL.
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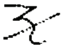
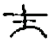
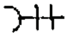
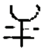
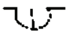
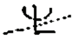
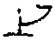
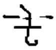
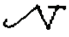
	ZINC
	AMALGAM
	MERCURY
	MERCURY
	CALX
	PLANETARY S. (S)
	ROSE COLOUR
	TIN
	LIBRUM
	OIL
	CALCINATED LEAD
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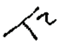
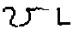
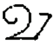
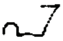
	MATTER
	CHARACTERS OF EL.
	WHITE WINE
	PLANETARY S. (D)
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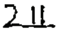
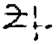
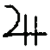
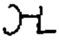
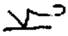
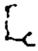
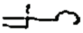
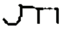
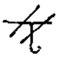
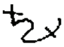
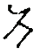
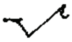
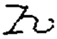
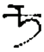
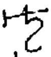
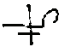
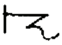
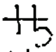
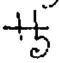
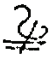
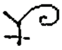
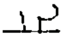
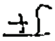
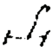
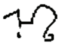
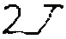
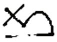
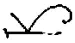
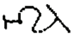
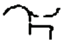
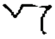
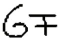
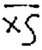
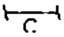
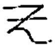
	SODA
	SALT
	STEEL
	LITHARGE OF SIL.
	MONTH
	PLANETARY S. (C)
	PLANETARY S. (D)
	ALUM
	MARS
	FLOWERS OF LEAD
	TIN
	SUBLIMATE
	ALUM
	SATURN
	SPIRIT OF GEMINI
	LIME OF LEAD
	PLANETARY S. (D)
	MINERAL SALT
	PINT
	OIL OF SATURN
	CINNABAR
	CASSIEL
	SODA
	GLASS
	IRON
	SATURN
	SKULL
	SATURN
	QUICKSILVER
	PLANETARY S. (D)
	CALCINATED LEAD
	CALX METALLORUM
	CAPRICORN
	TIN
	CHRIST
	ANNEAL
	JUPITER OIL OF TARTAR PLANETARY S. (C)

FOUR STROKES - Three straight lines producing open sigil *(continued)*

	VIRGO
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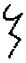
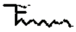
	SCORPIO
	MERCURY OF LEAD
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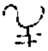
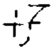
	CALX
	ACID
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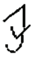
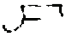
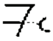
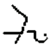
	AURICHALCUM
	ANTIMONY VITRUM
	VITRIOL
	VITRIOL
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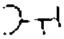
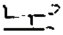
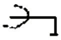
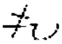
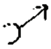
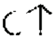
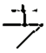
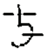
	LAYER UPON LAYER
	DIGEST
	GOLD
	HORN
	IRON
	CROCUS MARTIS
	WHITE LEAD
	CALX
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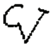	SAL GEMMA
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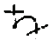
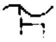
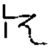
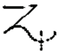
	LEAD SALT
	CALX
	SAL GEMMA
	SAL AMMONIAC
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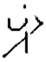
	JUPITER
	JUPITER
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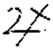
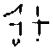
	JUPITER
	HERMETICALLY S.
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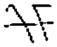	SATURN
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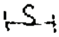
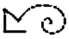
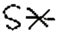
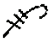
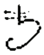
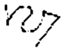
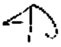
	PLANETARY S. (C)
	PLANETARY S. (S)
	SEMI-SEXTILE
	PULVERISE
	PLANETARY S. (S)
	PLANETARY S. (C)
	PLANETARY S. (S)
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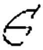
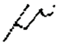
	QUICKLIME
	COPPER
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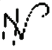	PLANETARY S. (D)
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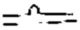
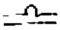
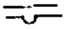
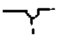
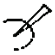
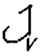
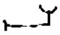
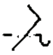
	LIBRA
	DISTILLATION HEAVEN LAPIS LIBRA POUND SACRIFICE SKY SUBLIMATE
	PRECIPITATE WHITE PREC. OF M.
	PLANETARY S. (S)
	SILVER PAINT
	VINEGAR
	WICK
	WHITE VITRIOL

FOUR STROKES - Two straight lines with enclosure

	FORTUNA MAJOR MERCURY
	FORTUNA MINOR
	RUBEUS
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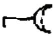
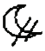
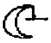
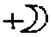
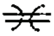
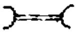
	PATINA OF SILVER
	SILVER FILINGS
	QUICKSILVER
	MOON
	PISCES
	PISCES
	GEMINI PISCES SATURN
	PLANETARY S. (C)
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	SATURN
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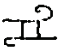
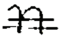
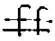
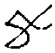
	GEMINI
	GEMINI
	SATURN
	SATURN
	TARTAR
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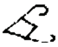
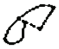
	ARSENIC
	ARSENIC
	ARSENIC
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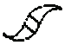
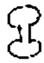
	QUICKLIME
	ANTIMONY
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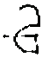
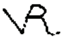
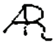
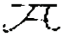
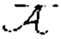
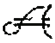
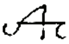
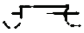
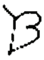
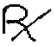
	BOILER
	CALX CHYMICUS
	MOUNTAIN BLUE
	CALCINATE
	BOTTLE
	AMALGAM
	AQUA REGIS
	ANTIMONY
	TIN
	RETROGRADE
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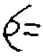
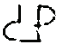
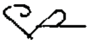
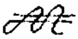
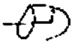
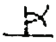
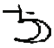
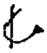
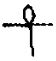
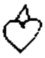
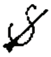
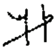
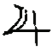
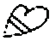
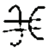
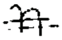
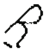
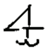
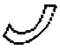
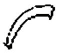
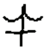
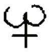
	CALX METALLORUM
	PINT
	PLANETARY S. (D)
	REALGAR
	MARS
	SACHIEL
	SATURN
	OIL OF TARTAR
	ANKH CAPRICORN
	SUN
	IRON
	JUPITER
	JUPITER
	HONEY
	LEAD
	JUPITER
	EARTH
	CUPELLA
	WATER OF LIFE
	WATER
	FIRE

FOUR STROKES - Two straight lines producing open sigil


ARSENIC
MARS
SAGITTARIUS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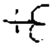

AES USTUM

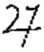
NEPTUNE

CONJUNCTIO

MERCURY

SUBLIMATED MER.

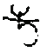
MERCURY

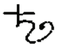

JUPITER
PISCES

CALX CHYMICUS

CONJUNCTION

CONJUNCTIO


WHITE ARSENIC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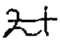
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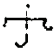
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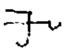
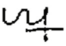
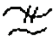
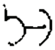

POTASH


VIRGO


CANCER

SILVER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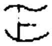
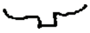

ASHES OF WOOD

FIXED STAR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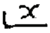
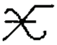

CELANDINE

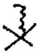
TIN –

CALCINATE

TIN


CEMENT

OCHRE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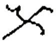
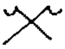
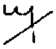

JUPITER
TIN


MELTING POT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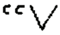
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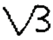
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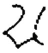
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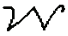
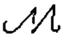
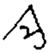
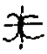

PLANETARY S. (D)


MIX
PLANETARY S. (D)
WATER OF MERCURY


BRASS

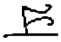

EYE OF ETERNITY
SAL AMMONIAC

SILVER SALT

URANUS

CALCINATED HARTS.

MERCURY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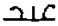
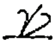

TARTAR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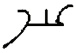
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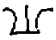
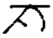
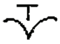

MERCURY


ALPHA

• CINNABAR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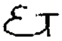
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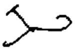
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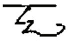
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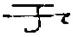
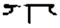
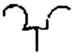
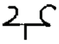
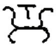

PLANETARY S. (S)

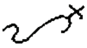
MINIUM


ANTIMONY REG.


ANTIMONY


SAL GEMMA


TRITURATE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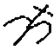
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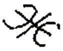
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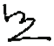
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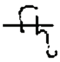
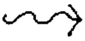
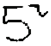
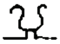
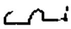
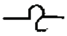
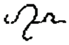
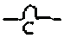
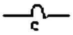
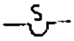
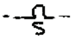
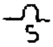
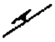
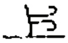

SALT OF LEAD


SCORPIO


ALUM

FOUR STROKES - Two straight lines producing open sigil *(continued)*

	CROCUS
	ANNEAL CALCINATE
	CALCINATE
	SUBLIMATE
	WAX
	CALCINATE QUICKLIME
	SPIRIT
	SALTPETRE SPIRIT
	SPIRIT
	SUBLIMATED ARSENIC
	ZACHARIEL
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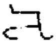
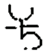
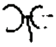
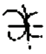
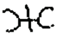
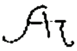
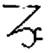
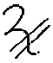
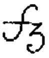
	CHARACTERS OF EL.
	WHITE ARSENIC
	LAPIS
	SAL AMMONIAC
	SAL AMMONIAC
	WATER OF LIFE
	RECIPE
	JUPITER
	FILTER
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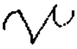
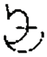
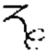
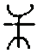
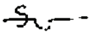
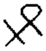
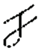
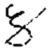
	BORAX
	CALCINATE
	ZINC
	TUTIA
	SPIRIT

FOUR STROKES - One straight line with enclosure in sigil

	SATURN
	MARS
	COAGULATION
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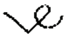
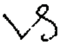
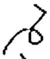
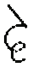
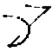
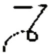
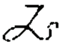
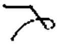
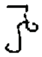
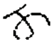
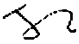
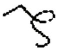
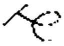
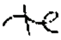
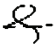
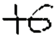
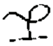
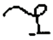
	CAPRICORN SAL ALKALI
	CAPRICORN
	CAPRICORN
	CAPRICORN
	CALX CAPRICORN
	CAPRICORN
	LUTUM SAPIENTIAE
	CAPRICORN
	CAPRICORN
	MINERAL SALT
	CORNUA ARIETIS
	CAPRICORN
	TIN
	VOLATILE
	COPPER
	CAPRICORN
	SACHIEL
	ZACHARIEL
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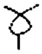	MERCURY
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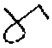	SAL GEMMA
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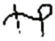	FRONS
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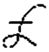
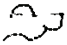
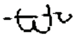
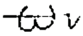
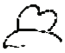
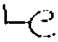
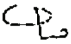
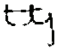
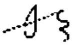
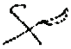
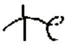
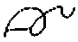
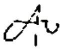
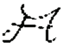
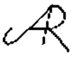
	LEO LIBRUM
	VIRGO
	COPPER
	AES USTUM
	TIN
	SULPHUROUS MAT.
	PLANETARY S. (S)
	COAGULATION
	FIRE
	BOLE
	VOLATILE
	COBALT
	SALT
	AQUARIUS
	GRAVEL BATH
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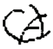
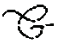
	WOOD
	POTASH
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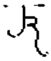
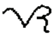
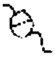
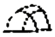
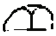
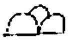
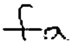
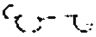
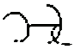
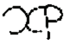
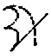
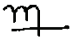
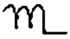
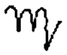
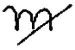
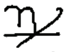
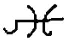
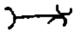
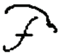
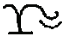
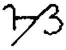
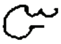
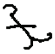
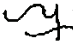
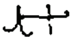
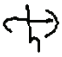
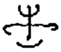
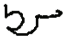
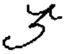
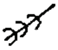
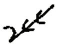
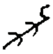
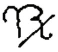
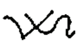
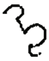
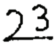
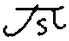
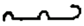
	TARTAR
	BORAX
	BORAX
	ANTIMONY
	ANTIMONY
	MERCURY QUICKSILVER
	PLANETARY S. (
	WHITE LEAD
	DISTILLATION
	ALEMBIC
	GLASS

FOUR STROKES - One straight line within open sigil

	CAMPHOR
	VIRGO
	SCORPIO
	SCORPIO
	VIRGO
	SCORPIO
	AES USTUM
	MERCURY
	OUNCE
	CALCINATED TARTAR
	SCRUPULUS
	CALCINATE
	PLANETARY S. (S)
	VIRGO
	PLANETARY S. (S)
	SODA
	PLANETARY S. (C)
	PLANETARY S. (S)
	STEEL
	SAGITTARIUS
	ALKANET
	ALKANET
	RETROGRADE
	FUNDERE
	PLANETARY S. (S)

	AMBER
	POUND
	ANNEAL CALCINATE
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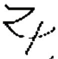
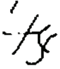
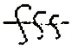
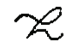
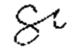
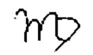
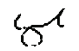
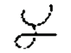
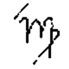
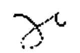
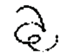
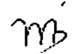
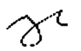
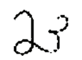
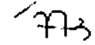
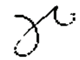
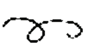
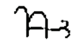
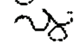
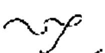
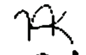
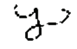
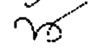
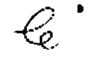
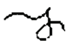
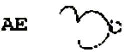
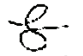
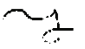
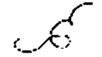
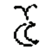
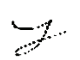
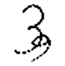
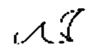
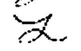
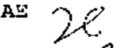
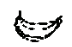
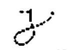
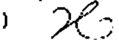
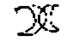
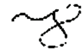
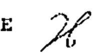
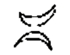
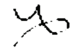
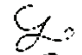
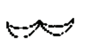
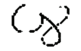
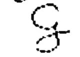
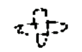
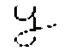
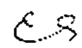
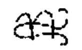
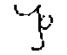
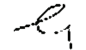
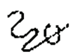
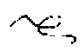
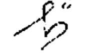
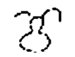
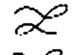
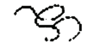
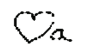
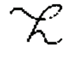
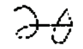
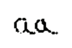
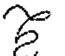
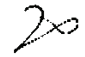
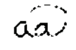
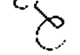
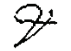
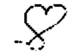
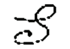
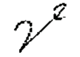
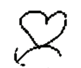
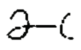
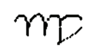
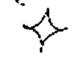
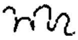
	TIN
	LEAD
	LAYER UPON LAYER

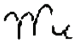
FOUR STROKES - Curves with enclosure within sigil

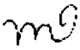
	ALKALI		MINERAL SALT		VIRGO
	SAL GEMMA		MERCURY		VIRGO
	ALKALI		CAPRICORN		VIRGO
	MINERAL SALT		AMBER		JUPITER
	LIXIVIUM		REALGAR		TIN
	VIRGO		CAPRICORN		TIN
	CAPRICORN		SCORPIO		TIN
	LUTUM SAPIENTIAE		CAPRICORN		CAPRICORN
	MARCASITE		CAPRICORN		LUNAR
	LUTATION		CALCINATED TARTAR		WHITE COAGULATE
	LUTUM SAPIENTIAE		PISCES		POPULUS
	PLANETARY S. (S)		PISCES		SUN
	LUTUM SAPIENTIAE		CAPRICORN		LUNA FIXA
	CAPRICORN		POLISH		IMMORTAL ADAM
	JUPITER		GUM		MINERAL SALT
	LEAD		SALSITER		TIN
	CAPRICORN		SALTPETRE		SATURN
	CAPRICORN		SATURN		REALGAR
	CAPRICORN		SATURN		MARCASITE
	LIXIVIUM		MAN		FLOUR
	TIN		SALTPETRE		EQUAL
	CALCINATED GOLD		AQUA FORTIS		SULPHUR
	GUM		FIRE		TIN
	PISCES		SCORPIO		YELLOW WAX

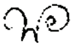
FOUR STROKES - Curves only

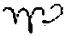
SCORPIO

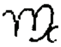
 SCORPIO

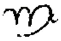
 SCORPIO

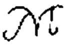
 SPIRIT OF WINE

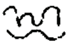
 SCORPIO

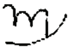
 VIRGO

 VIRGO

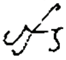
 VIRGO

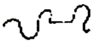
 MIX

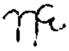
 VIRGO

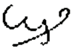
 VIRGO

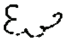
MONTH

 GUM

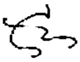
 PLANETARY S. (C)

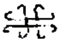
 SCORPIO

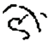
 VIRGO

 SEXTARIUS

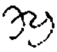
VIRGO

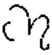
 SUBLIMATE

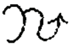
 WHITE LEAD

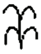
 INFUSION

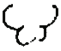
CUPELLA
PISCES

 QUICKSILVER

 LAPIS

 HOUSE OF GOD
SCORPIO

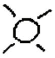
 WHITE LEAD

 VITRIOL

FIVE STROKES - Sigil incorporating large circle

CAPUT MORTUUM

ANTIMONY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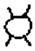
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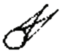
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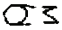
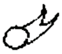

MARCASITE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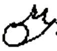
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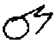
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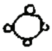
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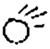
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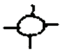
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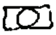

WHITE ARSENIC

CALX METALLORUM

MEAL
WINE

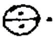
QUATERNARY

VERDIGRIS

VINEGAR

SAL URINAE

CALCINATED VITRIOL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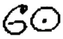
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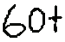
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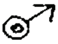
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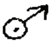
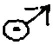
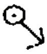
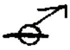

MARS


AIR HAND
IRON FILINGS
MARS
PLUTO
STEEL FILINGS


IRON FILINGS
STEEL FILINGS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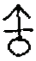
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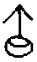
VITRIOL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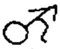
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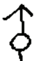
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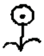
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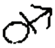
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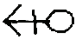
MARS
SAGITTARIUS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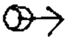
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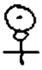
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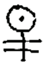
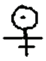
PERFECTION
QUINTESSENCE


COPPER
CROCUS VENERIS
VENUS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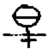
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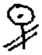
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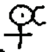
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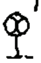
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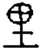
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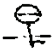
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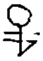
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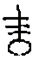
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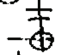
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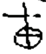
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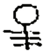
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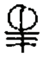
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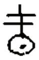
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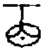
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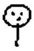
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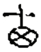
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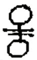
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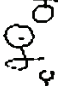
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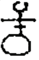
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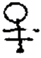
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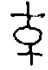
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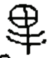
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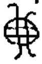
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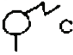
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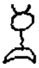
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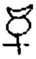
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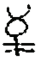
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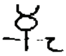
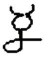
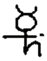
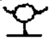
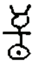
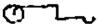
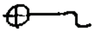
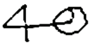
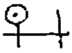
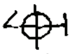
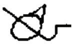
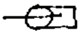
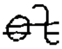
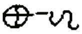
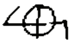
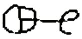
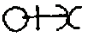
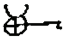
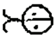
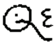
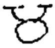
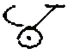
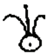
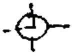
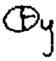
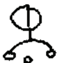
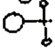
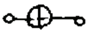
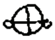
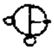

PRECIPITATE OF L.

FIVE STROKES - Sigil incorporating large circle *(continued)*

	MERCURY
	MERCURY OF LEAD
	MERCURY OF LIFE
	MERCURY OF GOLD
	VERCHIEL
	VITRIOL
	MELTING POT
	OIL OF ANTIMONY
	PARS
	VERDIGRIS
	SAL URINAE
	OLIVE OIL
	VITRIOL
	MOON
	CROCUS VENERIS
	CONGELATION
	PARS
	ACID
	QUINTESSENCE
	TAURUS
	TAURUS
	ZINC
	ZINC
	OIL
	VITRIOL
	VENUS
	VITRIOL
	VERDIGRIS
	VERDIGRIS
	OIL OF VITRIOL
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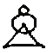
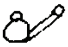
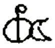
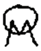
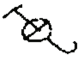
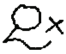
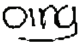
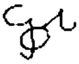
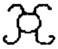
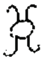
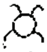
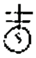
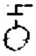
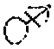
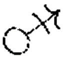
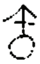
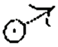
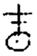
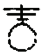
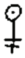
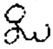
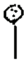
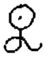
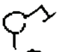
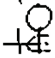
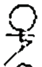
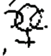
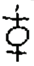
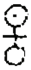
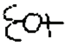
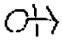
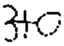
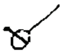
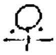
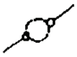
	OIL
	PHILOSOPHIC EGG
	SELENITE
	MINED GOLD
	FLOW
	QUINCUNX
	TAURUS
	PLANETARY S. (S)
	MINERAL SALT

FIVE STROKES - One large circle

	CALX
	WHITE ARSENIC
	ELEMENTS STRONTIAN
	VERDIGRIS
	EARTH
	AHENUM
	SAL URINAE
	SAL GEMMA VERDIGRIS
	SAL GEMMA
	VITRIOL
	CINNABAR
	MARS STEEL
	CROCUS MARTIS MARS
	VITRIOL
	CROCUS MARTIS
	CINNABAR
	VENUS
	LEAD
	GOLD
	VENUS
	SMOKE
	CAPUT MORTUUM
	COPPER
	CROCUS VENERIS
	CROCUS VENERIS
	JUPITER
	MERCURY
	CROCUS VENERIS HAEMATITE
	POTABLE GOLD
	SPIRIT OF WINE
	LEAD
	MARS
	DAY
	ORPIMENT
	VERDIGRIS
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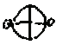	VERDIGRIS
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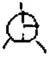
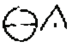
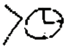
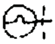
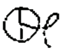
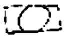
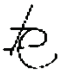
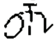
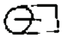
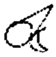
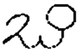
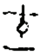
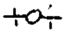
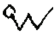
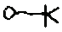
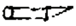
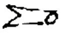
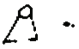
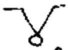
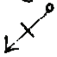
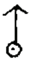
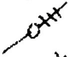
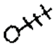
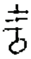
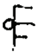
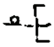
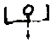
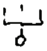
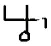
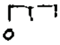
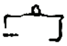
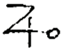
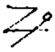
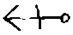
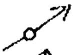
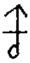
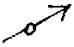
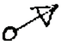
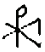
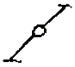
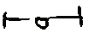
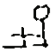
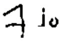
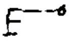
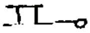
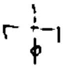
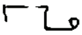
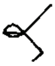
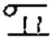
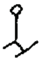
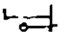
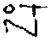
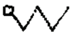
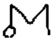
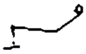
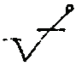
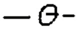
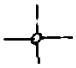
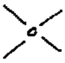
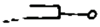
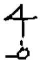
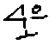
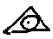
	CRYSTAL
	SAL ALKALI
	VOLATILE SAL ALK.
	VITRIOLIC ACID
	JUPITER
	CROCUS VENERIS
	WHITE ARSENIC
	TIN
	URINE
	SAL URINAE
	ELECTRUM
	TIN

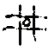
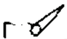
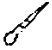
FIVE STROKES - Small circle with straight strokes

	PLANETARY S. (S)
	AURUM MUSICUM
	WATER OF LIFE
	CALCINATED ALUM
	THREE BAPTISMS
	DARKNESS
	LIGHT
	SAL AMMONIAC
	ORPIMENT
	GOLD SOLDER
	MARCASITE
	SAL ALKALI
	TOGETHER
	STEEL
	URANUS
	DAY
	DUST
	POWDER
	URANUS
	URANUS
	URANUS
	HERSCHEL URANUS
	WHITE VITRIOL

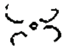
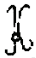
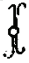
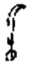
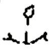
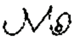
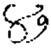
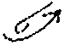
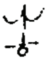
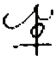
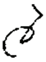
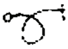
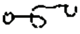
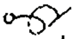
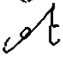
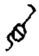
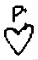
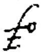
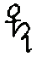
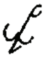
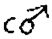
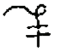
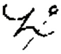
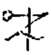
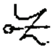
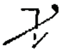
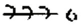
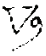
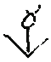
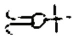
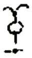
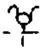
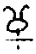
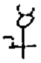
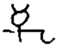
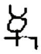
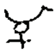
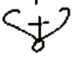
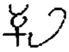
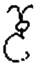
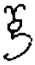
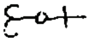
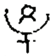
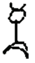
	ELEMENTS
	ELEMENTS
	REGULUS
	OCH
	OCH
	GLASS
	CHARACTERS OF EL.
	OIL
	MARCASITE
	LAPIS
	IRON
	IRON ORE
	ANTIMONY
	IRON
	IRON
	PLANETARY S. (A)
	TRINITY
	FLOWERS OF BRASS
	SPIRIT OF COPPER
	VERDIGRIS
	MELTING POT
	PLANETARY S. (S)
	SPIRIT OF GEMINI

	PLANETARY S (S)
	OLIVE OIL
	ALUM
	GEMINI
	MARS
	TIN
	TIN
	NEPTUNE
	NOTA BENE
	SODA
	CALCINATED ALUM
	MAGNESIA
	PLANETARY S. (C)
	STEEL
	CAUDA LEONIS
	WAX YELLOW WAX
	CALCINATED TARTAR OLIVE OIL
	VINEGAR
	SUBLIMATED ARS.
	CROCUS SAFFRON FLOWER
	TARTAR
	EMPEROR

FIVE STROKES - Small circle with straight strokes *(continued)*

	TARTAR
	WINE
	CROSS
	URINE
	BRASS
	CINNABAR RUBY SATURN
	ORPIMENT
	PLANETARY S. (S)
	AURICHALCUM
	PATINA OF GOLD
	GOLD SOLDER

FIVE STROKES - Small circle with at least one curved line

	CANCER
	MINERAL SALT
	CRYSTALLISED VER.
	MARCASITE
	MOLIBDOCHALC
	PLANETARY S. (D)
	MINERAL SALT
	SAL GEMMA
	MINERAL SALT SAL GEMMA
	SAGITTARIUS
	IRON
	IRON RUST
	MARS
	CAPRICORN
	ASHES OF LEAD
	AQUA REGIS
	WHITE LEAD
	VITRIOL
	ALUM
	PHILOSOPHIC EGG
	QUINTESSENCE
	OIL
	HOROSCOPE
	CROCUS MARTIS
	CINNABAR
	QUINTESSENCE OF WI.
	IRON
	GEMINT
	PLANETARY SYMBOLS
	SPIRIT OF SCORPIO
	LEAD
	SALT
	MERCURY
	ALCOHOL
	TIN
	MAGNESIA
	MERCURY
	MERCURY
	MAGNESIA MERCURY
	MERCURY OF LEAD
	MERCURY SATURNI
	MERCURY
	MERCURY OF ANT.
	SEVEN METALS
	VERDIGRIS
	VERDIGRIS
	SPTRIT OF WINE
	FILTER
	MERCURY
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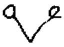
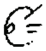
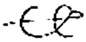
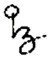
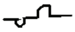
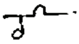
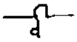
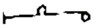
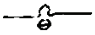
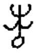
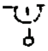
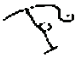
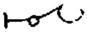
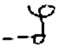
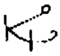
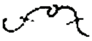
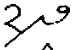
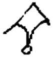
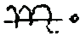
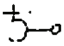
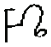
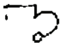
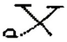
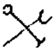
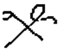
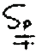
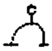
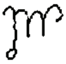
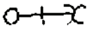
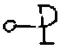
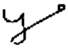
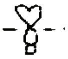
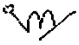
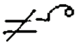
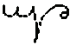
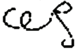
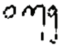
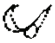
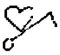
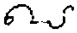
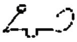
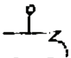
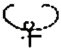
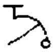
	JUPITER
	CALX
	JUPITER
	WHITE LEAD
	YEAR
	CALAMINE
	LAPIS
	PLANETARY S. (C)
	VAPOUR
	NEPTUNE
	NEPTUNE
	PLANETARY S. (C)
	FLOW
	LUTUM SAPIENT.
	LILY
	GOLD ALLOY
	CROCUS VENERIS
	COMPOSITION
	LIME
	MORTIFY

FIVE STROKES - Small circle with at least one curved line *(continued)*

	OIL OF SATURN
	SATURN
	CHARACTERS OF EL.
	STRING SILVER
	CAPRICORN
	CAPRICORN
	NOTA BENE
	COPPER
	SPIRIT
	CROCUS VENERIS
	VERDIGRIS
	CONGELATION
	ALUMEN PLUMEUM
	TAURUS
	VITRIOL
	PLANETARY S. (D)
	QUINTESSENCE
	SCORPIO
	TAURUS
	TAURUS
	SYZYGY
	TIN
	SPIRIT OF LEO
	PLANETARY S. (S)
	PLANETARY S. (S)
	PLUTO
	PLANETARY S. (S)
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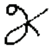
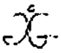
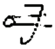
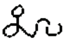
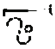
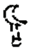
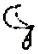
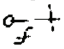
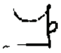
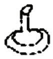
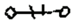
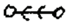
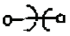
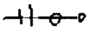
	SAFFRON FLOWER
	GUM
	SCORPIO
	SAPPHIRE
	SMOKE
	WATER BATH
	SILVER ORE
	SILVER ORE
	AURUM MUSICUM
	CAPRICORN
	BLUE
	URINE

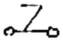
FIVE STROKES - Two small circles


COPPER
MERCURY
QUICKSILVER
WHITE LEAD


HUMAN WORLD


RED ARSENIC
RED ORPIMENT


SPIRIT OF CAPRICORN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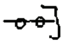
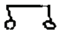
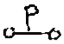

IRON RUST


ALUM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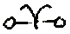
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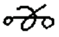
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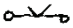
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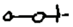
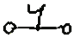
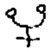
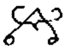
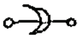
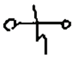

TUTIA

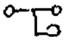

RED ORPIMENT

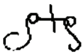

WHITE ARSENIC


LODESTONE

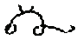

PLANETARY S. (A)


LITHARGE


MALCHIDIEL


GUM

OIL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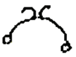
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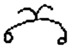
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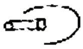
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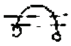
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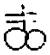
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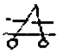
SULPHUR NIGRUM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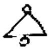
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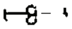
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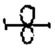
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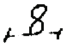
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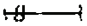
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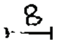
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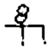
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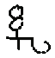
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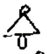
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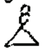
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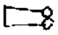
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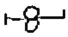
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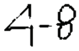
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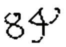
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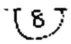
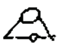

COAGULATE

CONDENSED VAPOUR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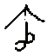
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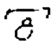
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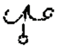
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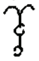
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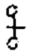
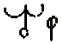

CROCUS VENERIS

CUPELLATION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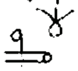
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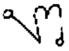
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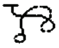
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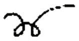
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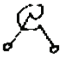
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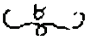
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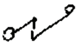
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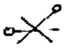
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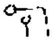
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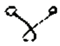
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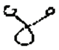
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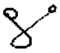
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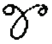
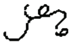

SPIRIT OF WINE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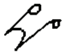
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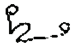
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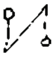
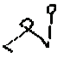

SATURN

FIVE STROKES - Two small circles *(continued)*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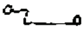
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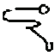
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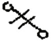
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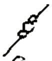
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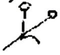
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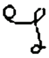
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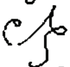
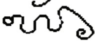

CAPRICORN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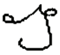
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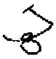
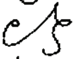

ASHES OF LEAD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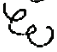
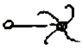

TIN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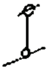
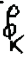

ANTIMONY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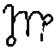
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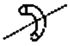
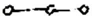
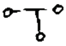
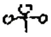

GLASS

FIVE STROKES - Three or more small circles


SAGITTARIUS


SULPHUR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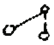
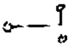
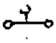

TAURUS

QUICKSILVER


VITRIOL

MOON
ROMAN VITRIOL
SALTPETRE
WHITE VITRIOL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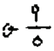
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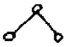
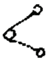
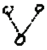

RED ORPIMENT
RED SULPHURET OF ARS.
SAL ALKALI


CAPRICORN
ORPIMENT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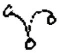
POTASH
SAL ALKALI
WATER OF LIFE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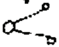
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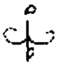
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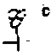
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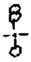
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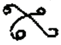
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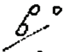
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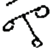
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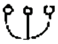
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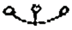
STEEL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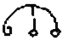
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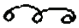
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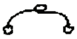
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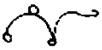
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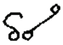
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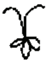
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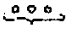
COPPER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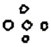
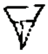
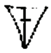
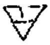

QUICKLIME

FIVE STROKES - Five straight lines forming triangular shape

	BLUE
	LAPIS
	FORTUNA MAJOR
	CAPUT
	WATER
	WATER
	EARTH TRISTITIA
	FORTUNA MAJOR
	AQUISITIO
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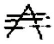
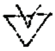
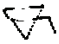
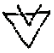
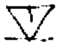
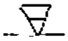
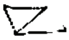
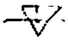
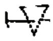
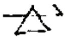
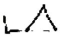
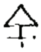
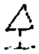
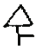
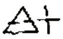
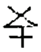
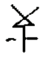
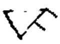
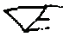
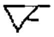
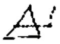
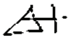
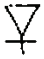
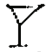
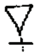
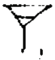
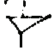
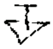
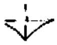
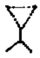
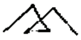
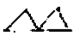
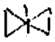
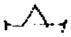
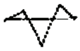
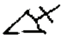
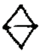
	AQUA FORTIS
	CONJUNCTIO
	FORTUNA MINOR
	AQUA REGIS
	EARTH
	WATER OF LIFE
	CONJUNCTIO
	ALBUS
	PURGATIVE WINE
	STONE
	EARTH
	AIR
	SLOW HEAT
	ANTIMONY ARSENIC CROCUS MARTIS ELEMENTS PALLAS PUER SOUL SPIRIT OF SULPHUR SULPHUR WORLD ARCANUM
	FLOWERS OF SULPHUR
	SULPHUR
	QUICKSILVER
	FLOWERS OF SULPHUR
	CALCINATED ALUM
	LEAD
	NITROUS AIR
	ARSENIC
	CINNABAR
	AQUA FORTIS
	AQUA FORTIS
	SUN
	AIR
	NITROUS AIR
	FORTUNA MAJOR
	CAUDA
	AQUA FORTIS FIXED SULPHUR FLUX PHILOSOPHER'S ST.
	QUICKSILVER SALT
	CAPUT
	CAPUT
	FORTUNA MAJOR
	PUELLA
	PUER
	PUER
	VITRIOL
	BORAX
	MERCURY SUBLIMATE
	IGNIS FORTIS WHITE
	CROSS
	MINIUM
	MOON
	LUTATION

FIVE STROKES - Five straight lines forming triangular shape *(continued)*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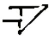
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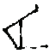
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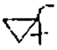
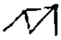

AQUA FORTIS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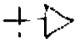
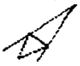

CALCINATION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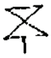
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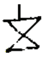
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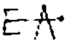
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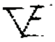
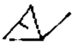
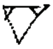

VINEGAR


CALCINATED LEAD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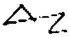
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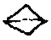
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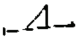
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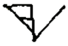
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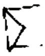
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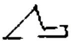
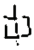
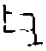
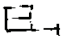

BORAX

FIVE STROKES - Five straight strokes forming quadrilateral in sigil

	ROMAN VITRIOL
	LEAD
	TERRA LEMNIA
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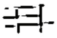	SAL URINAE
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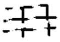
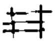
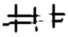
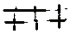
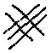
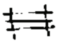
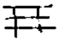
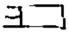
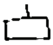
	ZINC
	ANTIMONY
	JESUS
	WHITE ARSENIC
	QUINTESSENCE OF WINE
	ARSENIC
	MARCASITA AUREA
	HONEY
	SULPHUR
	AMISSIO
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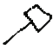
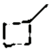
	ANTIMONY DAY NIGHT
	MELTING POT
	MINERAL SALT
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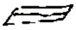
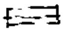
	SHEET
	SHEET
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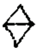	ANTIMONY HOLY DEITY
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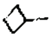
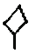
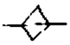
	SAL GEMMA
	CINDERS PUELLA PUER
	DAY
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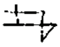	LEAD
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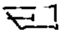
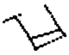
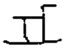
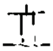
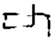
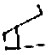
	MINIUM
	PLANETARY S. (D)
	DUNG
	BLEND
	CHARACTERS OF EL.
	CALCINATE
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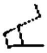
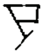
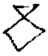
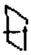
	CALCINATE
	SIGIL
	CHARIOT
	HAEMATITE
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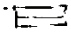
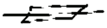
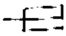
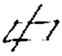
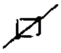
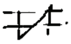
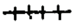
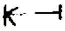
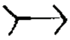
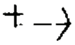
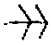
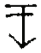
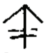
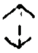
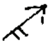
	SALT
	CALCINATED TARTAR
	COPPER
	CALCINATED TARTAR
	CALCINATED TARTAR
	COPPER

FIVE STROKES - Five straight lines giving open sigil

	SAGITTARIUS
	CASTOR OIL
	SAGITTARIUS
	PUTREFACTION
	SAGITTARIUS
	VITRIOL
	VITRIOL
	MARS
	CHARCOAL
	CROCUS MARTIS
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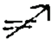
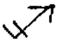
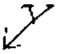
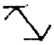
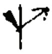
	MARS
	SAGITTARIUS
	IRON
	BORAX
	PUTREFACTION
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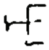	ASHES
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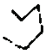
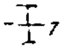
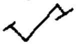
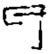
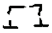
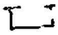
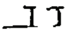
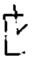
	WINE
	YELLOW WAX
	SALTPETRE
	CHARACTERS OF EL.

	SAND
	TIN
	ZINC
	DAY
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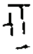
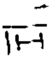
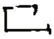
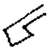
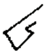
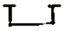
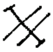
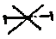
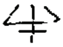
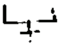
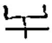
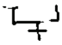
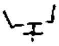
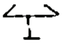
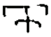
	PLANETARY S. (D)
	JESUS
	NIGHT
	AURICHALCUM
	AURICHALCUM
	TIN
	LAPIS
	DISTILLATION
	ESSENCE NEPTUNE
	CINDERS
	CINDERS POTASH SULPHUR
	CINDERS
	TIN
	DIGEST
	TIN
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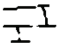
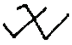
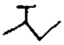
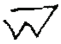
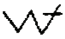
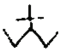
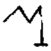
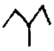
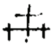
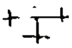
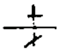
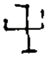
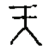
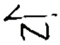
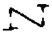
	MARCASITE

	CHRIST TRIUMPHANT
	BORAX
	PUTREFY
	WATER HAND
	LAPIS
	VITRIOL WHITE VITRIOL
	TOGETHER
	COPPER LEAD
	CALX QUICKLIME
	CROSS
	SKILLET
	COPPER
	BORAX
	LUTATION
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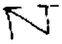
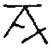
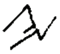
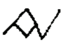
	WATER
	ALPHA
	CHRIST TRIUMPHANT
	CHRIST TRIUMPHANT
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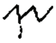
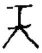
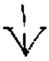
	HOUR
	VENUS

FIVE STROKES - Five straight lines giving open sigil *(continued)*

	WATER
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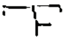
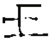
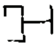
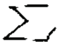
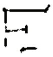
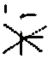
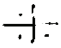
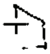
	MATTER
	LIMESTONE
	MINERAL SALT
	PLANETARY S. (C)
	SAL ALKALI
	FIX
	DISTILLATION
	PLANETARY S. (S)
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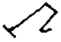
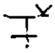
	CRUCIBLE
	JESUS
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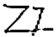
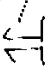
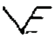
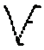
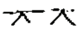
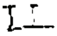
	TIN
	SALT
	EMETIC WINE
	QUINTESSENCE
	DUNG
	EARTH OF LEMNO
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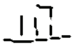
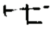
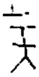
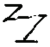
	TARTAR
	TALC
	PLANETARY S. (S)
	TARTAR
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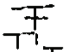
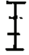
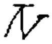
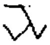
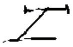
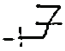
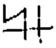
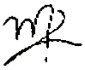
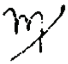
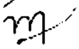
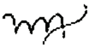
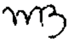
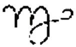
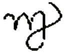
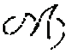
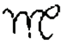
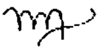
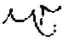
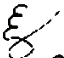
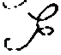
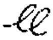
	VINEGAR
	VIA
	BORAX
	BORAX
	ANNEAL
	ACIEL
	APADIEL

FIVE STROKES - Five curves only

	VIRGO
	VIRGO
	VIRGO
	VIRGO
	LAYER UPON LAYER
	SALTPETRE
	VIRGO
	CALCINATED ALUM
	CHARACTERS OF EL.
	VIRGO
	MAGNESIA
	COAGULATION
	CAPRICORN
	TIN
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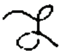
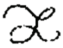
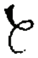
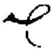
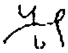
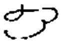
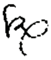
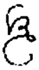
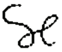
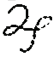
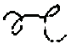
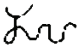
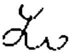
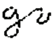
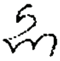
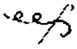
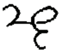
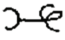
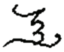
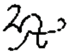
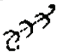
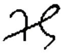
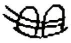
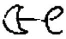
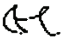
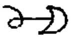
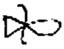
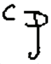
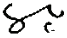
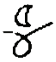
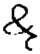
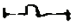
	CAPRICORN
	MOON SILVER
	CALCINATED GOLD
	SULPHUR
	TAURUS
	CAPRICORN
	CHARACTER
	SIGIL
	JUPITER
	JUPITER
	KINDLE
	SMOKE
	SMOKE
	GRAIN
	PLANETARY S. (C)
	LUTUM SAPIENTIAE
	MIDHEAVEN
	COAGULATION
	BORAX
	PLANETARY S. (S)
	SALT
	ALKANET
	MOON
	LEO
	MARCASITE
	ALBUMEN
	ALBUMEN
	ALBUMEN
	SPIRIT OF TAURUS
	SCORPTO
	WHITE ARSENIC
	QUICKSILVER
	WINE
	HAEMATITE
	SILVER OIL

FIVE STROKES - Four straight lines in sigil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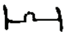
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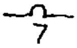
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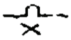
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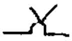
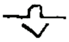
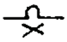

EGG YOLK
YELLOW WAX


LUTATION
MOON DECREASING
MOON INCREASING
MOON RISE
SILVER
WAX
YELLOW WAX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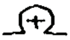
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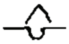
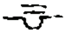

MOON DECREASING
MOON INCREASING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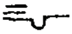
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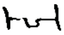
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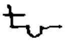
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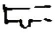
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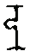
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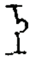
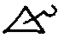

SPRING

CONJUNCTIO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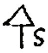
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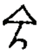
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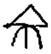
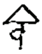

PHILOSOPHIC SUL.

CALCINATE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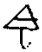
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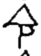
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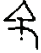
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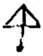
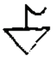

PLANETARY S. (D)

CONJUNCTIO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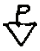
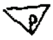
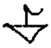

RAIN WATER


RAIN WATER

PLANETARY S. (C)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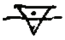
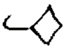

ABSORBENT EARTH

ABSORBENT EARTH

MEPHISTOPHELES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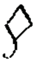
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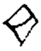
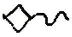
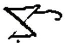

SUN

SUN


FILTER

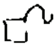

PLANETARY S. (S)

CIRCULATING FIRE
DISTILLATION

HONEY
JUPITER
URINE

ALUM

SALT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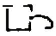
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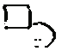
FILTER

SEMI·SQUARE

SEMI·SQUARE

SEMI-SQUARE

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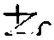
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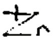
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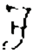
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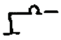
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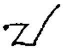
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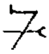
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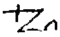
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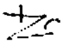
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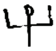
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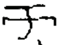
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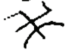
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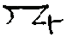
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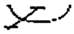
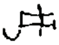
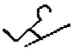
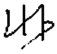
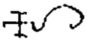
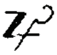
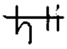
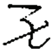
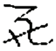
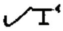
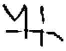
FIVE STROKES - Four straight lines in sigil *(continued)*

	SEASALT
	SEPARATE
	SILVER
	VIRGO
	SPIRIT OF AQU.
	JUPITER
	JESUS
	RECIPE
	SAL AMMONIAC
	VINEGAR
	CONJUNCTION
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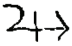	CONJUNCTION
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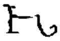
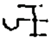
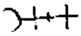
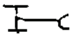
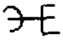
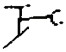
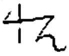
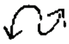
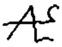
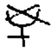
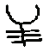
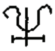
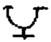
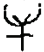
	LAPIS
	PLANETARY S. (D)
	PLANETARY S. (D)
	PLANETARY S. (C)
	COAGULATE
	PLANETARY S. (C)
	MINERAL SALT
	FIRE TRIPLICITIES
	GRADES OF FIRE
	FIX
	MERCURY
	ANTIMONY
	QUICKSILVER
	FIXATION
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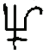
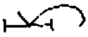
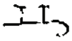
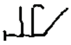
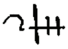
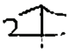
	RED SULPHUR
	REGULUS
	MARCASITE
	MARCASITE
	ADATIEL
	CONJUNCTION
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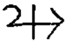
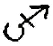
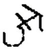
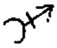
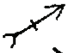
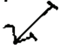
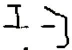
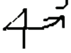
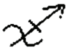
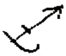
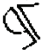
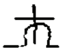
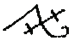
	JUPITER
	SAGITTARIUS
	MARS
	SAGITTARIUS
	SAGITTARIUS
	ULCER
	PLANETARY S. (S)
	PUTREFACTION
	ADNACHIEL
	SOAPSTONE
	VERCHIEL
	TUTIA
	SUBLIMATE
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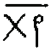
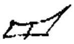
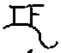
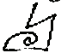
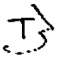
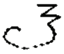
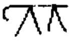
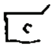
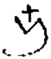
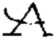
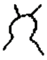
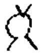
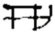
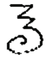
	CHRIST
	STEEL
	PLANETARY S. (D)
	PLANETARY S. (S)
	PLANETARY S. (D)
	SAL GEMMA
	EARTH
	CALCINATE
	ARSENIC SUB.
	SALTPETRE
	SAL GEMMA
	SAL GEMMA
	SAL ALKALI
	PLANETARY S. (C)
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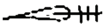
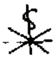
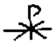
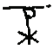
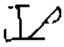
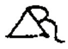
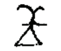
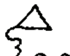
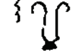
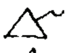
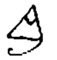
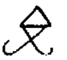
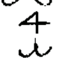
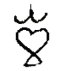
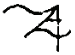
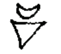
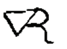
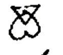
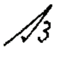
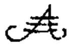
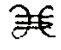
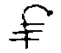
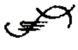
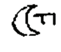
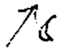
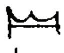
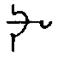
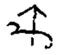
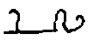
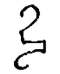
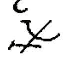
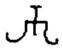
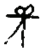
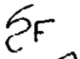
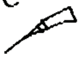
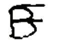
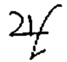
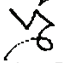
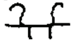
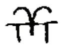
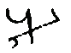
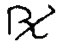
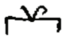
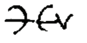
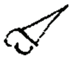
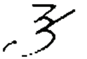
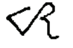
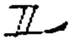
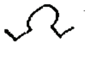
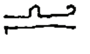
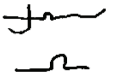
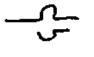
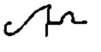
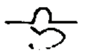
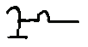
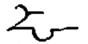
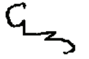
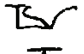
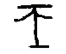
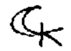
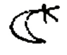
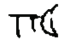
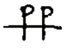
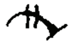
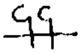
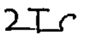
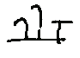
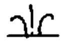
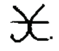
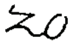
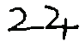
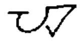
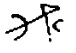
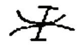
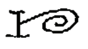
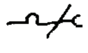
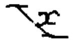
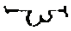
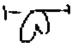
	OCULUS
	SPIRIT
	CHRIST TIME
	TAU
	PLANETARY S. (S)

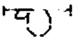
FIVE STROKES - Three straight lines in sigil

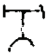
	REVERBERATING FIRE
	SPIRIT OF SILVER
	SULPHUR
	STONE
	ALKALI
	RED IRON ORE
	PLANETARY S. (A)
	AQUA REGIS
	VITRIOL
	QUICKLIME
	MOON ARCANUM
	AQUA REGIS
	ANAEL
	LEO
	AMALGAM
	AMALGAM
	CINNABAR
	BORAX
	FULL MOON
	LITHARGE
	LIBRA
	COMPOSE
	CONJUNCTION
	PLANETARY S. (C)
	PLANETARY S. (D)
	ALUM
	ALUM
	AMBRIEL
	PLANETARY S. (C)
	OPAL
	BENJAMINE FLOWERS
	BORAX
	CAPRICORN
	VESTA
	PYRITES
	JUPITER
	RECIPE
	PYRITES
	SUMMER
	SUN
	PLANETARY S. (C)
	RED VINEGAR
	MINIUM
	PLANETARY S. (S)
	LIBRA
	PLANETARY S. (D)
	GRADES OF FIRE
	SUBLIMATE
	GRADES OF FIRE
	SPIRIT OF TAURUS
	PLANETARY S. (S)
	PLANETARY S. (S)
	POTASH
	POTASH
	CALCINATED SILVE
	SELENITE
	FULL MOON
	PREPARE
	PULVERISE
	GEMINI
	BORAX
	MARCASITE
	BORAX
	HARTSHORN
	FIRE
	AUTUMN
	CHALK
	PLANETARY S. (S)
	MINIUM
	PLANETARY S. (S)
	PLANETARY S. (S)
	PLANETARY S. (D)

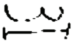
FIVE STROKES - Three straight lines in sigil *(continued)*

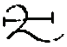
 NIGHT

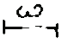
 NIGHT

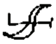
 NIGHT

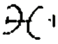
 ANNEAL

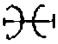
 ALUM

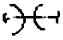
 ANNEAL

 TARTAR

 SEXTARIUS

 SILVER PAINT

 POTABLE GOLD

 COMPOSE

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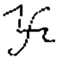 LAPIS

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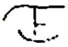
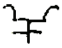
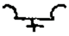
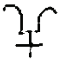
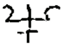
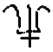
 WOOD ASHES

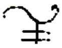
 ASHES OF HARTS.

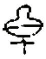
 CINDERS

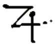
 ANTIMONY

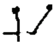
 NEPTUNE

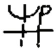
 MERCURY

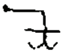
 CALX METALLORUM

 SULPHUR

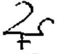
 TARTAR

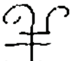
 STONE

 JUPITER

 PLANETARY S. (S)

EARTH

 POTASH

 YELLOW ORPIMENT

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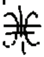
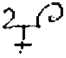
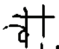
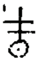
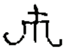
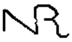
 ALUMEN PLUMEUM

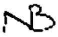
 CINDERS

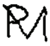
 PULVERISE

 DUST

 BURNED ALUM

 NITRE

 NOTA BENE

 MANIPULE

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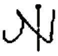
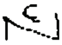
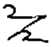
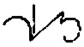
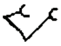
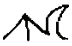
 PLANETARY S. (D)

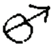
 FOG

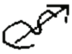
 CALCINATE

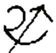
 BORAX

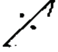
 CALCINATED HARTSHORN

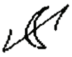
 LITHARGE

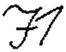
 MARS

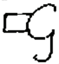
 PURIFICATION

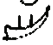
 QUICKLIME

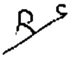
 JUPITER

 SILVER PAINT

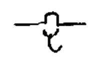
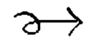
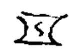
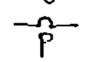
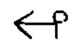
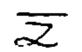
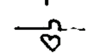
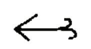
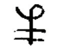
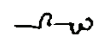
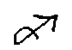
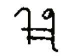
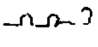
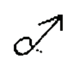
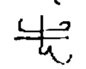
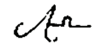
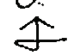
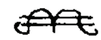
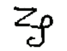
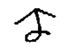
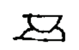
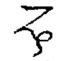
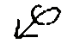
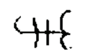
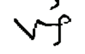
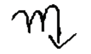
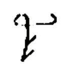
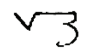
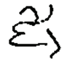
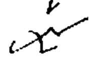
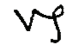
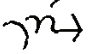
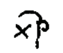
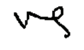
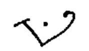
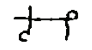
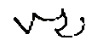
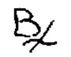
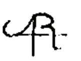
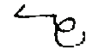
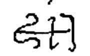
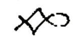
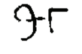
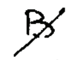
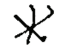
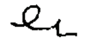
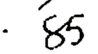
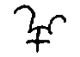
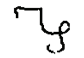
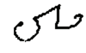
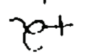
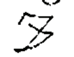
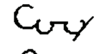
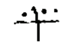
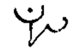
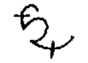
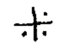
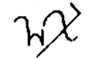
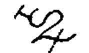
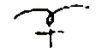
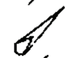
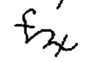
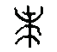
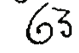
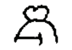
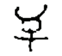
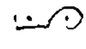
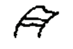
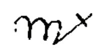
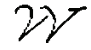
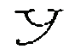
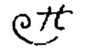
 FLOWERS

 MINERAL SALT

 MARCASITE

 RETROGRADE

FIVE STROKES - Two straight lines within sigil

	WHITE LEAD		MARS		SUBLIMATE
	PREPARE		MARS		CEMENT
	GRADES OF FIRE		SAGITTARIUS		DUST
	MICHAEL		MARS		JUPITER
	PLANETARY S. (C)		IRON		MERCURY
	SUBLIMATE		MARS		REALGAR
	LIME OF VITRIOL		MARS		HOUR
	COPPER		STEEL		STEEL
	CAPRICORN		SCORPIO		FIRE
	CAPRICORN		PLANETARY S. (C)		PLANETARY S. (C)
	CAPRICORN		SCORPIO		GREEN
	CAPRICORN		FIREPROOF		GUM
	CINDERS		BATH		AQUA REGIS
	CAPRICORN		CORONA		CAMPHOR
	ALKALI		BISMUTH		SUMMER
	CHARACTERS OF EL.		MINIUM		SULPHUR VIVUM
	CAPRICORN		SALT		SPIRIT OF WINE
	CASSIEL		WHITE LEAD		VINEGAR
	WHITE LEAD		PART		SUBLIMATED WINE
	VIRGO		PARS		RAPHAEL
	SUN		PARS		CROSS
	PLANETARY S. (S)		JUPITER		MINIUM
	SATURN		MOON		SCORPIO
	PLANETARY S. (D)		TARTAR		TIN

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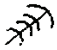
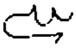
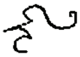
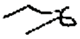
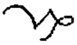
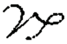
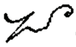
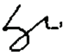
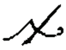
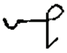
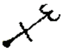
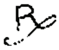
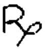
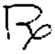
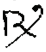
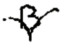
	SAGITTARIUS
	ANNEAL
	PLANETARY S. (C)
	CAPRICORN
	CAPRICORN
	CAPRICORN
	TAURUS
	TIN
	SUBLIMATE
	SALTPETRE
	WATER
	REVERBERATIO
	ROOT
	RETROGRADE
	RETROGRADE
	VAPOUR BATH
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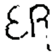
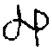
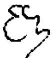
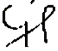
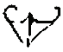
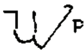
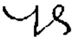
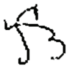
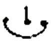
	TEREBINTH
	PARS CUM PARTE
	PLANETARY S. (C)
	JUPITER
	ORPIMENT
	PLANETARY S. (C)
	CAPRICORN
	WASH IN LYE
	CHARACTERS OF EL.
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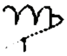
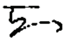
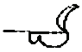
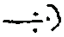
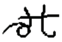
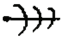
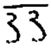
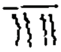
	VIRGO
	PLANETARY S (C)
	PREVIOUS SYZYGY
	SUBLIMATED WINE
	POWDER
	SAGITTARIUS
	CINNABAR
	SMOKE
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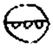
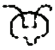
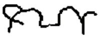
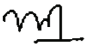
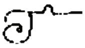
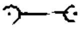
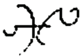
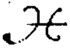
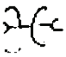
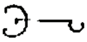
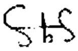
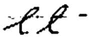
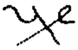
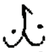
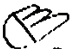
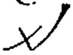
	ATHANOR
	TAURUS
	PLANETARY S. (D)
	VIRGO
	PLANETARY S. (S)
	PISCES
	COPPER
	TARTAR
	PISCES
	POTASH
	GUM
	POUND
	CAPRICORN
	AURICHALCUM
	REGULUS
	MELTING POT